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FRANCIS BACON AS A GREAT IMPERIALIST.

AN article by Sir John Cockburn, on Francis Bacon as a Great Imperialist, appeared recently in the *Morning Post*. We quote the opening and closing paragraphs.

In these days of Empire Evolution it is strange that so little mention is made of the part played by the great English statesman, who at the commencement of the era of British expansion laid down sound lines on which Colonies might be successfully founded, and who pioneered the path of Empire. Many grave mistakes which have recently imperilled our national existence would have been avoided had more heed been taken of the sage counsels of Francis Bacon. In his letter to the King on the True Greatness of Britain, in his advice to Sir George Villiers, and in his Essays, he maintained that defence should be commensurate with the increase of riches ; he laid stress on the necessity of command of the sea ; he contended that every subject should be fit to be a soldier, and that a good store of ammunition should always be kept on hand ;

he recommended the encouragement of agriculture, and discountenanced the importation of articles which could be made at home. For the purpose of dealing with the affairs of the Colonies he advocated the formation of a Committee of Plantations, which has been regarded by some as containing the germ of a much-desired Imperial Council.

Although Bacon always spoke of himself as one who was by nature better fitted for contemplation than for action, still when he did descend into the field of action he out-distanced the so-called practical men. He was one of the principal promoters of settlement in Virginia. In a short space of time after he was made Lord Chancellor, with the title of Lord Verulam, he cleared the Courts of long-standing arrears, and in spite of the rapidity of his decisions such was their soundness that all attempts to reverse them failed.

The debt civilisation owes to Bacon both in the realms of thought and action is incalculable. His philosophy is a synonym for the experimental method by which modern discoveries have been made and the forces of Nature subdued. Yet by some unaccountable perversity his name has been regarded by many of his fellow-countrymen as a byword and a reproach. He has been charged with sycophancy, cruelty, faithlessness, and corruption. Abundant evidence rebutting these accusations has been brought to light by Basil Montagu, Spedding, Hepworth Dixon, and others; yet the manifest inaccuracies of Macaulay and Lord Campbell still pass current.

* * * * *

Surely, in justice to the memory of the mighty dead and for the reputation of the British ermine the time has arrived when, with the evidence now available, the vindication of Verulam should be regarded as complete and due honour be paid to the memory of

the man who did such good service to England, to the Empire, and to the world.

Since the article was written, a Newfoundland postage stamp, here reproduced, has been brought to our notice. This stamp clearly shows that Virginia was not the only Colony in the founding of which Francis Bacon took a leading part, but that Newfoundland also is eager to acknowledge its debt of gratitude to him. Shall his native land hang back from doing as much?—
EDITORS.



The small printing beneath " Lord Bacon " reads,
" The Guiding Spirit in Colonisation Scheme."

OBSERVATIONS ON THE LIGHT AND DARK A. WITH OTHER MATTERS.

By E. NESBIT.

There are some of us to whom it does not seem probable that Francis Bacon, that Past Master of subtle secrecies, should have constructed a treasure-chest of the most cunning wrought work in which to conceal a secret whose discovery in his lifetime would certainly have cost him his head; that he should have spent years in the task of hiding his secret; and that he should then have delivered up the

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key of the chest, nicely oiled and ready for use, to the first comer ! // Yet, if Mrs. Gallup is to be believed, this is what he did, by placing his secret history in works published during his lifetime, and publishing, also during his lifetime, the plainest directions for reading this same secret history. And this in an age when a knowledge of cypher was part of the complete varnish of a gentleman, and when people played cyphers in their after-dinner hours of relaxation, even as we play bridge or billiards. See "The Chymical Marriage."

Yet it is certain that Bacon would not have written about cyphers, as he did, without a reason. He wished, beyond doubt, to draw the attention of his readers to the possibilities of cypher. He enumerates some cyphers, and he adds a warning which should be always present to the minds of those who wish to become Decyphers. He suggests that *the obvious cypher will not be the important cypher.*

These are his words :

"As to the shifting off of Examination, there is ready prepared a new and profitable invention . . . that you have two sorts of *Alphabets*, one of *true Letters*, the other of *Non-significants*. . . . Now if the Messenger be strictly examined concerning the *Cypher*, let him present the *Alphabet of Non-Significants*, for true *Letters*, but the *Alphabet* of true *Letters* for *Non-significants* ; by this Art the Examiner falling upon the *exterior Letter* and finding it probable, shall suspect nothing of the *Interior Letter*."

Now, if this be intended to apply to the biliteral cypher, it is, to say the least, very loosely expressed. The biliteral cypher has not "two sorts of Alphabets, one of true letters and one of non-significants." The bi-literal has only one alphabet. The arrangement of the signs A and B in various combinations does not

constitute an alphabet which can be "presented instead of the true Alphabet."

The AAAAA, AAAAB, and so on, are not an alphabet that can be "presented" as the true Alphabet. They are *signs* (IIIII IIII2 would do as well) which are to be translated into letters by the Decypherer. But they cannot be "presented as the *true Alphabet* to the Examiner."

Now it was not Bacon's way to express himself loosely. Therefore I take it that the quotation which I have given from the *Advancement of Learning* is intended to refer to some *other* cypher. The first principle of this other cypher must be a *double Alphabet* (of true letters: of non-significants). Baptista Porta shows us how to manage this. You write the letters of the Alphabet on a disc of cardboard (Porta suggests metal) and write them again in the reverse direction on a smaller disc placed upon the first. A pin joins the two in the centre, and you can so move the discs as to bring any letter on the larger disc into line with any letter on the smaller disc. As there are twenty-four letters to the Alphabet you now have ready to your hand 24 different double Alphabets.

Thus if A equals D, B will equal C, E will equal Z, F will equal Y. And so on.

Thus CDBPQ would equal BACON; and by putting the A and D of the two dials together you can read off the letters of one into the letters of the other.

I have described this particularly, but it was hardly necessary that I should do so, for I suppose we all used this particular form of cypher—changing all letters by a dial or disc—in our schooldays. What we did *not* use (at least I did not) is the variation of it suggested in Gustavus Selenus, p. 17, wherein *some* letters are changed and some are *not* changed.

Example—BABPQ—BACON.

Change— CON.

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A refinement of this is the double Alphabet, in which each letter is itself *or* its corresponding letter. This can again be done in 24 different ways. For example:—

A is A or D	I is I or V	R is R or M
B is B or C	K is K or T	S is S or L
C is C or B	L is L or S	T is T or K
D is D or A	M is M or R	U is U or I
E is E or Z	N is N or Q	W is W or H
F is F or Y	O is O or P	X is X or G
G is G or X	P is P or O	Y is Y or F
H is H or W	Q is Q or N	Z is Z or E

W is composed of VV and is often so printed. H is composed of I I.

Therefore if $H = W$. $H = VV$ and

$H = II. = VV = W$

$W = VV = II = H$

And any of these are equal to any one of the others.

It is this double Alphabet which is meant by the “light and dark A” with which we are all so familiar in the head-pieces of countless books of the 16th and 17th century. And it appears to me quite plain that this double Alphabet, each letter of which is itself and not itself, is the only explanation of that neglected puzzle, *The Phœnix and the Turtle*.

The double alphabet—of light (or obvious) and dark (or concealed) letters is shown on a circle on many of the pages of Du Bartas, but only the first eight letters of the Alphabet are given there. Underneath are the words, ACCEPTAM REFERO.

If you want to understand exactly and without any trouble what is meant by a letter being A *or* D, get a child’s box of “Word-making and Word-taking” letters, and write on the back of each lettered square the letter which corresponds to it in the Alphabet I have given.

Write D on the back of A. C on the back of B. A on the back of D. Z on the back of E, and so on. Then pick out a name—say the name, B.A.C.O.N, with all the letters right way up, as for the child's game. On the obverse side will be C.D.B.P.Q. But if you reverse some of the letters and not all you may get B.A.B.P.Q. or some other variation, but you know that *on the right side of the lettered square there is always the same name*, B.A.C.O.N.

As I have said, there are 24 ways of making simple double Alphabets. But I have chosen this particular mutation because the sonnets are dedicated to Mr. W. H. and in this double Alphabet M = R, W = H.

In "The Mind of the Frontispiece" (Agalus & Parthenia F. Quarles) the nouns are Reader, Frontispiece, Argument, Book, Muse, Curtain. The initials R.F.A.B.M.C. give us M.R.F.B.A.C.

There are many other reasons, but I cannot give these without dealing with numbers, a subject which I do not propose to touch in this article.

This double Alphabet is not, in itself, a complete cypher, but it is one of the foundations, or constituents, of cyphers. And I hope that readers will experiment with it themselves.

No cipher code is needed to enable us to read the familiar F. BACON near the beginning of "The Tempest," nor the almost equally obvious F. BACON at the end of "Lucrece."

The Motto of the advancement of Learning

Crescit occulto velut Arbor aevo Fama Baconi
gives us plainly F. BAC in capitals. And so forth.

But we soon come across examples slightly less simple, where "every word doth *almost* spell the name," where you feel that there is something to be read, but you cannot quite read it.

I will give two examples, and will then explain the

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very simple device by which the name is spelt not *almost* but *completely*.

I. At the beginning of Napier's Logarithms, 1620, is a Latin poem, signed Andreas Junius.

It looks as though it began with the word BUCHANAN, but when you look closely you see that the U is a A wrong way up. And the words ANDREAS IUNIVS, by a simple anagram, confirm this.

BVCHANANE tibi NEPERUM adscisce sodalem,

Floreat & nostris *Scolia* nostra viris :

Nam velut ad summum culmen perducta Poesis

In te stat, nec quo progrediatur habet :

Sic etiam ad summum est culmen perducta Mathesis,

Inque hoc stat, nec quo progrediatur habet.

ANDREAS IUNIUS.

The U of Buchanan being an A as it certainly is, the first three letters of each line taken together "almost spell" Bacon's name. The anagram jumps to the eyes.

BACFLONAMINTSICINQ

FANCIS BACON.

But the name is not complete. The letters left unused are LMITINQ.

II. In the chapter on anagrams in Camden's Remaines (1623), p. 157, is what purports to be an anagram on "Sr. Francis Bacon, Lord Keeper." (twenty-four letters). This anagram is:—

"Is born and elect for a rich speaker" (twenty-nine letters).

Now an anagram is a re-arrangement of the letters of one word or sentence so that they make another word or sentence. And a twenty-four letter sentence cannot be made into an anagram of twenty-nine letters.

IS BORN AND ELECT FOR A RICH SPEAKER
has five letters more than SR. FRANCIS BACON

LORD KEEPER. These five letters are THIEA. But if you distegard the SR. FRANCIS BACON LORD KEEPER, and try to make a new anagram for yourself by re-arranging the letters IS BORN AND ELECT FOR A RICH SPEAKER you almost see the name SHAKESPEARE staring at you.

Take out Shakespeare and the rest of the letters come thus Shakespeare or Franci- B-con, and the letters left over are DELTRIH. Again the words *almost spell* the name.

These two examples are enough to show the use of the double Alphabet which I have explained and described. For example 1. Take now your lettered squares, each bearing on its face one of the letters we are dealing with, and on its obverse its corresponding or rather alternative letter. As A, obverse D ; B, obverse C ; C, obverse B ; and so on. Take the letters from Napier's Logarithm (Example I.) all white side up—the natural way of your letter-squares from the child's box. You have : BACFLONAMINTSICINQ

R Q

Turn over certain letters the M and the N as above, and you have : IT IS FRANCIS BACON QQ.

Q is the 16th letter of the Alphabet, so the whole thing reads :—IT IS FRANCIS BACON 1616.

If you are an explorer follow the 1616 clue. If not, be satisfied with the statement, the signature, and the date.

Now in the same way take the double-faced squares and set out, white side up,

IS BORN AND ELECT FOR A RICH SPEAKER

A S U

Change three letters, as above, by turning over the squares to show the obverse. The result is

FRANCIS BACON OR TRUE SHAKESPEARE.

This, if you have the decipherer's spirit you may

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pursue, going on where the little black hand in the margin points to the line

WALLIS ES IN ANIMA.

So much for the double, or "light and dark" Alphabet, which turns *almost* into *quite* and will make many rough ways smooth for the decipherer.

* * * *

The purport of this article is, however, not merely to explain the light and dark A, but to urge Baconians to experiment for themselves with Elizabethan and Jacobean books; to strike out their own paths, not following for ever a stale scent—if indeed it be the scent of the fox and not a red herring drawn across the track of his scent by the most wise and cunning of men. If ciphers are to be sought in sober earnest the cipher books of the period, especially Porta and Selenus, should at once be translated, and at least a typed copy should be obtainable by every Baconian who takes deciphering seriously.

Meanwhile the puzzles in "Love's Labour Lost" cry out for consideration. The one that bid you "add yeres to the word three" and ends up "A fine Figure. To prove you a cypher." Solve that, dear friends! And the one about the Fox and the Ape and the Humble Bee, from which you can get Shakespeare's name and date, and very much beside.

The poem which begins:

"The Preyfull Princesse" will teach you abundantly if you experiment with it in the right spirit. Among other things it gives the signature F R. A N D. A. BACON.

Then there is the long word: HONORIFICABILITUDINITATIBUS

There is a pleasant little counting puzzle with M (12) which results in the segregation of the seven letters I. Most of us, I suppose, are accustomed to

show this at the after-dinner hour, when people show puzzles with matches and corks and numbers.

Having eliminated the I's, you take the letters which are left, use the double alphabet, changing only three letters, and you will have

I, FR. BACON, TOWIT, ST. ALBAN.

These few examples and indeed all that I have written, can but touch the fringe of this mighty subject. A vast field for research remains wholly unexplored. Problems of the deepest mystery, the most poignant interest, crowd upon us. For instance, what is the nature of the extreme importance attached to the words, "Fair Kind and True?" They occur, three times, in sonnet 105; but also in all sorts of books, on the pages 16, 101 and 287 these words occur. If there are not 287 pages in any book you will often find the third word on the 287th page, counting to the end of the book and then back. If the book is in Latin you will have "*pulcher*" or "*bella*" for "fair"; *verus* for true, and, in a very characteristic jest "*gens*" for kind. I subjoin a few examples of this, and I wish that Baconians would try to add to this list, by searching every book of the period for these words, on pages 16, 101 and 287.

On these pages 16, 101 and 287 you will find Faire, Kind and True, or some Latin equivalent, or else air inde (Indian) and rew. These occur, I believe, in books published before Bacon's birth and certainly after his death, as late as 1724

I give some instances:—

1623 Folio	p. 16	Ayre.
	p. 101.	Kind.
	p. 287.	True
Nouum Organum ..	p. 16.	Vero.
	p. 101.	Pulcherinæ.
	p. 287.	Genus (Kind).

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Henry VII.	..	p. 16.	From end True
		p. 101.	From end Kind
		p. 287.	From end Faire.
Wootton's Reliques		p. 16.	Ayre.
		p. 101.	Indian (K) ind.
		p. 287.	True.
Camden's Remaines		p. 16.	Indian (K) ind.
		p. 101.	True.
		p. 287.	Parem (oi the same kind).
Daniel's History	..	p. 16.	(From end) Faire.
		p. 101.	(From end) True.
		p. 287.	(From end) Un(kind)ness.
Emblemata Horatiana		p. 16.	Schonheit (mispaged).
		p.	Vera.
		p. 287.	True.
Sidney's Arcadia	..	p. 16.	Kind.
		p. 101.	Faire.
		p.	Faire (the rest is Greek)
Burton's Anatomy		p. 16.	Kind.
		p. 101.	Pulchritudine.
		p. 287.	True.
Beaumont and Fletcher, The Coxcombe		p. 16.	Fair.
		p. 101.	True.
		p. 187.	Kind.
History of Life and Death		p. 16.	True.
		p. 101.	Aire.
		p. 287.	Kind.
Du Bartas		p. 16.	(From end), True.
		p. 101.	(From end), Fairer, Ayre.
		p. 287.	(From end), Mankinde, Fair Kind.

Napier's Logs	..	p. 16.	Line 16.	Uerum.
		p. 101.	K.33.	805. 196
			K	I N D
Imitatio Christi	..	p. 16.	Faire.	
		p. 287.	True	
Lives of the Fathers		p. 16.	True.	
		p. 101	Faire	
Rochester's Works		p. 16.	Truth.	
		p. 101	Beauty.	
		p. 287.	Kind.	
Sydney's Arcadia	..	p. 16 (from end).	Indian.	
		p. 101 (from end).	True Faire.	
Spenser		p. 16.	Kindness and	Faire
			Kinds.	
		p. 16.	Fairest, faire and faire.	
		p. 101.	Faire, faire, Beacon.	
Sylve Sylvarum	..	p. 16 (from end).	Folum Indum	
			Air.	
		p. 101 (from end).	Kinde.	
New Atlantis	..	p. 16 (from end).	True.	
		p. 101 (from end).	Fair.	
		p. 287 (from end).	Kind.	
History of Life and				
Death		p. 16.	True.	
		p. 101.	Aire.	
		p. 287.	Kinde.	
Camden's Remaines		p. 16 (from end).	Benignne.	
		p. 101 (from end)	Faire.	
		p. 287 (from end).	True.	

The words Fair, Kind and True are the beginning of a very elaborate and complicated cipher, the Key to which appears to be the secret name of God. To Bacon, I believe God and Nature were one.

I want to see Baconians break new ground, and the examples I have given here will, I hope, show as a

few of the scattered coins, stamped with the name of the Master, which will reward the digger who comes to his work as a discoverer, and not as one who desires to confirm or refute the discoveries claimed by others.

SIR FRANCIS BACON AND VIRGINIA COLONY.

BY ALICIA AMY LEITH.

THE *Detroit Free Press* of March 2nd, 1920, has an Article by Mr. Frederick Ranney well worth noting. He reviews an Analysis by Dr. Charles Gayley, Dean of the University of California, and late Professor of the University of Michigan, of the close relationship of the greatest of all poets, Shakespeare, to the founders of liberty in America, and more particularly to the Colony of Virginia. "This delightful work," says Mr. Ranney, "shows an exact connection also between Richard Hooker, the great ecclesiastical Philosopher, and the first officers and council of Virginia—Sir Edwin Sandys, the Earls of Southampton and Pembroke, Sackville, Neville, Gates, Brooke, Selden, Digges, the Ferrars, and Sir Francis Bacon who" (as Ranney points out) "was both a Member of the Virginian Council of 1609, and one of the two eminent lawyers employed to revise the charter of the council which took effect that year; while he also prepared it for the king's signature."

Professor Gayley, perhaps, has hardly grasped the scope of broad-browed Verulam's influence on the early life of the colony, though he wrote that: "social political, and religious principles were so planted in Virginia that they may be traced, not only in many

judicial decisions of the early days of America and in the constitution of the United States, but they may even be found among the fourteen articles of President Wilson." Mr. Ranney, on the contrary, finds Bacon's influence strongly marked, and that is to him a very exhilarating thought—one which opens out a significant line of investigation. Full of admiration for the political and social character of Bacon, he asks whether there "was any greater idealist on government reform than he? Twenty-five years in the House of Commons, and twenty years Leader there, he was ever on the side of reform, and the most powerful supporter of Monarchy with constitutional limitations." Our enthusiasts points out that all the noblemen and gentlemen on the Virginian Council were his friends, some of them his business companions, and one (Sir Henry Neville) his kinsman.

When, as Attorney General, Bacon was elected for three Borroughs (a most unprecedented return) the patriotic and poplar Sir Edwin Sandys sat in the same Parliament. Lord William Pembroke of Baynard's Castle, Blackfriars, was not only a personal friend, but also his coadjutor and ally in laying out Gray's Inn garden, which abutted pleasantly on the mansion of their mutual friend the Earl of Southampton. Another close friend of Bacon on the Council was Sir Edward Sackville, who with noble ardour rode down to Gorhambury to offer Alice, Lady Bacon, an interview with the Prince of Wales, at a moment when such an act of friendship from such a man was balm to the broken-hearted Chancellor.

Perhaps among all the friends in the Virginian Council the one nearest Bacon's heart was John Selden, who proved his veneration for the great man by taking notes when they sat at table of all the witty and wise words that fell from his lips. John

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Seldon, statesman and jurist, was indeed a true and chosen friend. Rather than part from his master Seldon followed him into his retirement.

Mr. Ranney notes another important link between Bacon and Virginia. This was William Strachey the first Secretary of the Colony. Strachey's first literary work was "The True Repertory," which described the wreck of the Sea Venture on the Isle of Devils (the Bermudas), with Sir George Somers on board, on his way to assume the Governorship of the Colony of Virginia. His second work was "History of Travel into Virginia Brittania," and this was dedicated to Sir Francis Bacon. He wrote with his own hand two copies; one of these was deposited in the British Museum, the other attached to the collection of Elias Ashmole, is therefore probably to be found in the Ashmolean Museum in Oxford. These interesting documents were unearthed by Mr. R. H. Major in 1849, and printed for the Hakluyt Society.

The Dedication to Bacon runs as follows:

"To the right Honorable Sir Francis Bacon, Knight, Baron of Verulam, Lord High Chancellor of England, and of His Majestie's most honourable Privy Counsell. Most worthely Honor'd Lord.

Your Lordship ever approving yourself a most noble fautor of the Virginian Plantation, being from the beginning with other lords and earls of the principal Counsell, applyed to propogate and guide yt, and my poore self (bound to your observance, by being one of the Grayes-Inn Society) having bene there three years, thither imploied in place of Secretary so long there present; and setting down with all my well meaning abilities a true narration or Historie of the countrie; to whom should I submitt so aptly, as to your most worthie and best-judging Lordship? who in all vertuous and religious endeavours have ever bene as

a supream encourager so an inimitable patterne and perfecter ; nor shall my plaine and rude composition any thought discourage my attempt, since howsoever I should feare to appeare therein before so matchless a maister in that facultie (if any opinionate worth of my works presented me) yet as the great Composer of all things made all good with his own goodness, and in our only will to his imitation, takes us into his act, so be his goodnes your Lordship's in this acceptation: for which with all my poore service I shall bide ever

Your Lordship's most humbly

William Strachey."

Bacon's own words on Plantations are valuable and show how much thought he gave to the subject.

"Consider what commodity the soil where the Plantation is doth naturally yield, that they may some way help to defray the charge of the Plantation, so it be not as was said, to the untimely prejudice of the main business, as it hath fared with Tobacco in Virginia Let not the Government of the Plantation depend upon too many Counsellors and undertakers in the country that planteth, but upon a temperate number ; and let these be rather noblemen and gentlemen than merchants for they look ever to the present gain If you plant where savages are do not only entertain them with trifles and gingles . . but use them justly and graciously . . and send oft of them over to the country that plants that they may see a better condition than their own and commend it when they return." That King James took this advice we see by the following statement in the Colonial State Calendar of January 18th, 1617.

"Pocahontas, Virginian woman with her father have been with the King and graciously used—both were well placed at the Mask."

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Lord Bacon's connection with America may also be seen in the Extract from a Patent, quoted from the Colonial State Calendar of May 2nd, 1610.

"To Henry Earl of Northampton, Sir Francis Bacon, and others for the Colony or Plantation in Newfoundland, from 46 to 52 North Latitude, together with the seas and Islands lying within ten leagues of the coast ; reserving to all manner of persons to what Nation soever as well as English, the right of trade and *fishing* in Latitude aforesaid West.

John Smith to Lord Bacon enclosing description of New England, the extraordinary profits arising from the fisheries there, and great facilities for Plantation. To show difference between Virginia and New England. Statute afterwards to "certain parts of North Virginia " called New England."

(December 15 1621).

In connecting Bacon with the founding of Virginia we would do well to remember that his biographer Mallet has called him :

"The great asserter of human liberty."

THE BACON FAMILY.

AN odd little pamphlet, curiously entitled, "The False Pedigree and Arms of the Family of Bacon of Suffolk, the ancestors of Sir Nicholas Bacon, of Francis Bacon (Lord Verulam), and of the present Premier Baronet," by Walter Rye, has recently been published in Norwich, and the author claims to have exposed not only a "fictitious pedigree," but even a fraudulent grant of arms made by the Heralds of the Lord Keeper, Sir Nicholas Bacon. To those who are seeking for information relating to the family of Francis Bacon the pamphlet is disappointing, as the text, which purports to be "an exposure," is for the most part a confused medley of extracts from documents loosely strung together without any idea of arrangement or intelligible design. An attempt is made to trace the pedigree of the Bacons of Baconsthorpe, but for some unexplained reason it is carried no further than John Bacon, who died in 1462. The author alleges, however, that so far as his researches go, in no single instance can any property belonging to the Baconsthorpe family be traced to Sir Nicholas Bacon, the Lord Keeper. This is what he calls an "exposure," and he refers to the "spurious pedigree" and "their forged descent." A tabular statement, "The Pedigree showing the Lord Keeper's Real descent," is set out at some length, but the author also describes it as "The Tabular alleged Pedigree," as if he was uncertain whether it was real or only alleged. It is all very bewildering and not very accurate. For instance, Thomas Bacon of Northaw, Herts., who was one of the brothers of the Lord Keeper, did not die without issue as stated in the tabled pedigree. There is some authority for the mistake, no doubt, but an examination of the will of James Bacon, the other

brother of the Lord Keeper, has proved that the statement is incorrect. By his will James Bacon, Alderman of London, who died in 1573, bequeathed a sum of £100 to Robert Bacon, "son of my brother Thomas Bacon." It is also noticeable that the Lord Keeper's uncle, John Bacon, is omitted from the pedigree.

But perhaps the greatest disappointment is that there are many appendices to the treatise containing long lists of names belonging to the Bacon family, with references to their wills, and we expected to find in an account of "the Bacon family of Suffolk" at least some mention of Thomas Bacon of Faversham, Suffolk, who was sergeant of the acatry in Queen Mary's reign. It was this Thomas Bacon who was the father of Matthie Bacon, the owner of the house in Blackfriars, which was purchased by William Shakespeare; and the omission is all the more surprising because Mr. Walter Rye appears to be an ardent Shakespearean. For although he somewhat naively states that he "intended the work to be a serious contribution to local genealogy," he has gone out of his way to make a clumsy attack upon the Baconian theory of the authorship of the Shakespeare plays, and it is evident that he approaches the subject with a bitterly aggrieved mind. After a contemptuous reference to the "stupendous folly" and "plausible rubbish," with which he credits Baconians, he makes a fatuous attempt at parody in what he calls "the true Delia Bacon style." But the value of his contribution to the problem may be measured by the depth of judgment revealed in the following criticism:—

"Much has been said of the improbability that a man who is supposed to have risen from the ranks could write as Shakespeare did. But one has heard of a Scotchman named Burns and of our local man

Porson, both of whom were by birth of an infinitely lower rank than Shakespeare, but who was (*sic*) the one the most popular poet of his day and the other the greatest Greek scholar in Europe. There is much snobbery in views like these. Even Byron, who prided himself on his high descent, thought it unnecessary to mention the fact that he only came from a bastard of the real Byrons."

Mr. Rye misses, of course, the point of the argument, when he refers to the "inferiority of birth," and the false analogy between the poet Burns and the author of the Shakespeare plays has been explained so often that it is tedious to mention it again. The poetry of the Ayrshire ploughman was inspired by his surroundings and nobody would suggest that it was the result of wide reading and extensive knowledge. But the instance of Porson is equally unconvincing. History is crammed with examples of men who have been born in a humble condition of life and by their own industry have achieved distinction. A student's life, hard work, and a thirst for knowledge combined with opportunities and natural ability have been in keeping with their attainments. In the case of Porson, we have a great scholar who led the life of a scholar, though his father was parish clerk and a weaver by trade. The son, however, displayed great ability at school which attracted generous patrons who paid for his education at Eton, and he became a scholar of Trinity College, Cambridge. He won the Craven scholarship and the Chancellor's medal, became fellow of his college and Greek Professor of the University. We know that he had the ability, the training, and opportunities which made him one of the greatest scholars of his time. If the Stratford yeoman had been a scholar, nobody of course would suggest that his humble condition of life would necessarily be a bar to literary achieve-

ments. But the difficulty, which must be faced by those who desire to criticise the Baconian theory, is that there is no record at Stratford or elsewhere, no tradition among his contemporaries and no reason to suppose that William Shakespeare was a student or had any literary attainments. All that we know of his life and surroundings is wholly inconsistent with the idea that he had any opportunities of acquiring or was in the least equipped with those vast stores of knowledge and learning which are a predominant characteristic of the Shakespeare plays.

But the passage from Mr. Rye's treatise continues as follows :—

“ Anyhow, Shakespeare's father was a well known and successful local man at Stratford, and his mother was of gentle blood, and when the family was in a position to bear arms they applied for them in a straightforward way.

“ But Bacon's father (Sir Nicholas) when he took a grant took a lying one, which untruly alleged his descent from the great Norfolk family of Bacons of Baconsthorpe, and got a grant of their arms, though his forbears had on two occasions applied for and used a totally different coat.

“ When we come to the relative positions of the two families there is little to be said in favour of the great (?) Bacon's family. His grandfather, Robert Bacon, was certainly only the sheep reeve of the Abbot of Bury—no doubt a very respectable and undoubtedly remunerative position, but which socially and as a matter of precedence inferior to that of Shakespeare's father, who had filled the posts of Chamberlain and Auditor of Stratford.

“ It was not till Sir Nicholas Bacon had become a very big man indeed, the year before he opposed the Duke of Norfolk's marriage with Queen Mary, that he

thought of tacking on to the old Norfolk family and getting a grant of their arms (gu. on a chief arg., 2 mullets sa.) under cover of a fictitious pedigree set out in such grant, and which will not bear investigation for a moment, for the reasons I have set out in detail in the text."

Again it is necessary to call the attention of Mr. Rye to the point of the argument. There is nothing "snobbish" about it. It is not a question—as Mr. Rye seems to think—whether Bacon's grandfather, who was a farm bailiff, was in a superior position in life to Shakespeare's father who was bailiff of Stratford, such an inquiry as that would be senseless and stupid. But it is a far cry from keeping the town accounts of Stratford to the literary attainments of the author of the Shakespeare plays. On the other hand, we know that Bacon's father was educated at Cambridge, became a member of Gray's Inn, and rose to the highest eminence in his profession by his industry and study combined with natural abilities.

His son, Francis Bacon, followed in his father's footsteps with the additional advantage of a home training under his mother, one of the most accomplished women of her time, and an early education under Sir Anthony Cooke, the tutor of Edward VI., whose fine library at Gidea Hall was always at his disposal. After a university career he spent two years on the continent in an ambassador's household, and on his return to England he was engaged in state service and literary studies long before he began to practice at the Bar, and yet the suggestion of Mr. Rye seems to be that in the matter of education there is nothing to choose between William Shakspeare and Francis Bacon, because the grandfather of the latter was sheep reeve to the Abbot of Bury, and the father of the former was Town bailiff of Stratford.

BACON AND SHAKESPEARE PLAY- MATES.

BY HENRY SEYMOUR

A MOST exhaustive and profusely illustrated quarto, entitled, "Shakespeare's True Life," was written by Mr. James Walter, of St. Margaret's, Middlesex; the illustrations were done by Mr. Gerald E. Moira, and the book was published, *for strictly private circulation*, in the year 1890. The cost of its production must have been very great, judging from the beautiful paper, faultless typography, and the gorgeous illustrations, of which there are at least one, and in numerous instances two on each page. It was dedicated to Sir Theodore Martin, K.C.B., and to Helen Faucit, Lady Martin. I regard it as the most elaborate life of the Stratford Shakespeare ever written, being crammed with the most painstaking research, even though much of that may amount only to traditional gossip, while the sincerity of the author is manifest throughout—his evident design being to remove the many injurious aspersions made by earlier biographers of the actor, and to make some attempt to vindicate his moral character as not being altogether inconsistent with the thesis that he was the author of the great Plays and Poems. To what degree of successful special pleading he reaches in making the actor's callous desertion of his wife and habitual drunkenness square with the lofty sentiment revealed in the sublime love story of "Romeo and Juliet," must, for the nonce, be left out of account. What I would rather dwell on, in connection with the publication of this important book is the frequent catchphrase of the

Stratfordian apologists that Bacon could not have written "Romeo and Juliet," for example, because he was, pre-eminently, a philosopher (which they construe to be a man without passion), and that, moreover, he had no experience in stagecraft, nor possessed the dramatic instinct. If, therefore, we may with propriety assume from the book under notice that Bacon was, as a matter of fact, not only connected with plays, but players, and particularly with Shakespeare himself, then this must assuredly outweigh the negative assumption. If we turn to page 333 of this interesting volume, there is a fine representation of the "Hall of the Inner Temple," and under which is recorded that "Lord Bacon is traditioned as assisting with Shakespeare in a performance in this hall." Referring, further, to "Twelfth Night" as "the perfection of English comedy and the most fascinating drama in the English language," the author tells us that "it is on record that this play was performed before the benchers in the hall of the Middle Temple, and conjecture points to Shakespeare's intimacy with Bacon at the time, as both are reputed to have aided in its production, and that most likely Shakespeare took a part in its performance." And, further, "prior to the production of either of Shakespeare's plays at the Middle Temple, Old Gray's Inn Hall had made his acquaintance, and can boast of him as a frequent guest. One of his early plays was first produced there, but it is not known which. Lord Bacon is said to have joined him on the occasions of his visits to the hall."

From the foregoing there appears to be ample presumptive evidence of Bacon being interested in and closely associated with the histrionic art, as well as being intimate with the actor whose name, if nothing more, will go down to posterity. The custom

of actors to don false names continues largely to the present day, but an actor in the reign of Elizabeth was little better than "a-rogue and a vagabond" in the eye of the law, and therefore some cogent excuse existed for the practice of this partial concealment of identity. The question arises—Was *Shakespeare* the real name of the Stratford actor? Or was it a borrowed *nom de plume*? Or a colourable imitation?

Referring to later events, the author proceeds to state that "Bacon's connection with Richmond dated early in his life, prior to his accession to titles or honours, and, therefore, before his degradation. He came into possession of the St. Margaret's, Twickenham, estate through Queen Elizabeth's favourite Earl, Robert Essex, who is said to have presented the property to him, although there appears to have been a lease of it in the Bacon family as early as 1574, when it was demised to Edward Bacon, third son of Sir Nicholas, the Lord Keeper, by his first wife. In 1581, a lease was granted for thirty years to Edward Garrett, and in 1595 a further lease to Francis Bacon and John Hibberd. In 1592, Bacon seems suddenly to have taken refuge here with several friends, among whom was Field, author of a noted treatise, 'Of the Church,' consequent on a pestilence having broken out in Gray's Inn, and which dispersed the law men of the inn—a community of which Bacon was at the time a prominent member. It was just shortly before this plague-fright that Shakespeare and Bacon had been jointly engaged in getting up one or more of his plays at Gray's Inn; and it comes with the saying they should be frequently together in the eminently charming retreat just acquired by Bacon at the munificent hand of Elizabeth's favourite. Catholic traditions assert that Bacon wrote the first portion of his great Essays under the cedars of Twickenham

Park ; others go further, and say, our information is that Shakespeare and Bacon had a special fondness for the two old cedars, and spent much time, on occasions of Shakespeare visiting and resting with his friend at Twickenham, in reading and converse under the shade of those wide-spreading venerable trees."

This lengthy quotation presents us with a pretty picture, but much surmise apparently enters into it. We know that there is another story of Bacon's acquisition of the Twickenham property ; and that Essex was a debtor to the Bacons, of which certain adjacent lands were given by way of set-off to the many obligations under which Essex had become beholden to Francis and Anthony. It is also improbable that Bacon and Shakespeare were ever *friends* in the fullest sense of the word. The attendance upon Bacon at Twickenham as a guest is not incompatible with the *role* of an actor taking his "coaching" and other necessary cues from his prompter. If they *were* great friends, and not mere business-contracting parties, it is surely a most remarkable circumstance that, assuming also that they were the greatest intellects the world has known, neither should have made the slightest reference to the other in their published works. Yet this should be said with a saving reservation, for the author of "As You Like It" has left us a pen-picture of the Stratford actor to the life in the character of the chaw-bacon, *William*, and in his brief encounter with *Touchstone*.

"THE TEMPEST."

AN ALLEGORY.

BY R. L. EAGLE.

BEFORE entering upon any argument as to whether or not there be any autobiographical, symbolic or allegorical purpose intended by that curious play, which was to mark Shakespeare's exit from the sweet delights of dramatic poesy, it would be as well, I think, to quote some wise words which impressed me very greatly when reading the Introduction to "The Tempest" in the Arden Shakespeare. The Editor (Mr. Morton Luce, who has contributed many valuable works of Shakespearean criticism) says:—

"Critics who contend for an absolute objectivity in the dramatic work of Shakespeare forget that they are making the man into a machine; that they are offering an insult to the wisdom of one who was the very wisest of their kind; that they deny him those attributes of a fully-endowed mind which at other times they are over-anxious to concede. The great artist puts into his work the best part of him; and in a long series of creations the spirit of his life will consciously or unconsciously become manifest. The strikingly high moral tone of 'The Tempest' must alone make it autobiographical; if such a play was written without any personal feeling or personal interest on the part of its author, then it is false, wrong, mischievous. It is a dramatic imposture; we must feel great truths before we can tell them. But apart from these considerations, if there be no connection between Shakespeare's abandonment of

the drama, and the character of Prospero which he sketched when his mind must have been full of the coming change, then we have in ‘The Tempest’ a most astonishing literary coincidence.”

The play is clearly, to some extent, an allegory which invites enquiry as to the meaning concealed beneath the surface of the poet’s lines. Many learned commentators have suspected that the dignified figure of Prospero represents the poet’s conception of his own magnificence. It is when they come to match this great philosopher and magician with the Stratford player that the theory becomes unworkable. But the character fits Francis Bacon to the very life. Through the mouth of Prospero Bacon talks not only of his dream of the future, but gives a brief outline of his own experience of life. As a young man, he embraced the prospect of succeeding to his father’s place as chief minister of the State. He was encouraged by the notice the Queen took of him, and was sent abroad in 1576, at the age of 16, to observe the government and customs of foreign nations. But he was unsuited by temperament for the management of State affairs. In his own words he was “fitter to hold a book than to play a part”—thus resembling Hamlet who enters reading a book when he should act. Carried away by contemplations, he absented himself from Court in favour of the solitude of his “poor cell” at Gray’s Inn, or retired to his delightful retreat at Twickenham. Other men were appointed to the offices which might have been his. Like Prospero he “to his state grew stranger, being transported and rapt in secret studies.” Macaulay observes that “Much of Bacon’s life was passed in a visionary world as strange as any that are described in the Arabian tales, or in romances.” The pursuit of law was distasteful to him because, as he says, “it drinketh too much time which I have devoted

to better purposes." To his uncle Burleigh he confesses his unfitness for office in his remark, "The contemplative planet carrieth me away wholly." That poetry was the chief pre-occupation of his mind is attested by a letter to the Earl of Essex in 1594 concerning the Earl's promise of assistance in obtaining office for Bacon. Bacon here admits that he has been drinking from the Muses' well—that Castalain fount at which the author of "Venus and Adonis" claims to have been inspired. Bacon writes :

"Desiring your good Lordship nevertheless not to conceive out of this my diligence in soliciting this matter that I am either much in appetite or much in hope. For as for appetite, the *waters of Parnassus* are not like the waters of the Spaw that give a stomach ; but rather they quench appetite and desires."

In October, 1594, he writes to his brother Antony : "I am well pleased at my being here, for solitariness collecteth the mind, as shutting the eyes doth the sight."

This period when Bacon grew a stranger to the Court to devote himself to studies and contemplation corresponds with the beginning of Prospero's story. Prospero belongs to that type of man noted by Bacon in *The Advancement of Learning*, where he observes that :

"Men eminent in virtue often abandon their fortunes willingly that they may have leisure for higher pursuits."

That very sacrifice was made by Bacon, and it was the greatness of Prospero's intellect (he, like Bacon had "taken all knowledge to be his province") that forced him to abandon worldly pursuits for the sake of "that angel Knowledge." The story is told in these lines :

Being reputed.
In dignity and for the liberal arts
Without a parallel, these being all my study,
The government I cast upon my brother,
And to my state grew stranger, being transported
And rapt in secret studies.

Now I claim that poetry comes within the scope of "secret studies," for in Sidney's "Apologie for Poetrie" (1595) it is written, "There are many mysteries contained in poetry, which of purpose were written darkly, lest by profane wits it should be abused." In "*The Teares of the Muses*" (1591), Spenser speaks of the divine art as "That secret skill." Like the poetry of the Ancients, there are many mysteries contained in the poetry of Shakespeare, and commentators have not yet solved the meaning of his Sonnets, or "The Phoenix and Turtle," or "A Lover's Complaint." Prospero has been represented on the stage as a sorcerer of the traditional kind, furnished with skull, hour-glass, etc. But this is to miss the whole point of the play which deals solely with the magic of Shakespeare's own creative art which had enabled him to conjure up the Kings, Princes, Soldiers and other famous heroes of Greece and Rome, of Britain and France, in a more gorgeous state than they probably existed in actual life. So the poet casts his eye backward and exults over the performance of his genius :

Graves at my command.
Have waked their sleepers, and let them forth
By my so potent art.

Professor Boas ("Shakespeare and His Predecessors," 1902) quotes the passage above, and observes that "the sleepers re-summoned to the upper world are the bloodless phantoms of the past thrilled by the elixir of genius into a second and more splendid life."

In the Sonnets, the poet speaks to "the better part" of him—his own genius—in the shape of the

beautiful youth, and in the sixty-eighth verse again expresses his pride in the power of his art to re-create the heroes and beauties of antiquity—"To live a second life on second head":

Thou art the grave where buried love doth live . . .
Their *images* I loved I view in thee.

Thus is his cheek the map of days outworn . . .
In him those holy antique hours are seen,
And him as for a map doth Nature store
To show false art what beauty was of yore.

These lines emphasise the actual representation before the eyes of these images. Sidney says that Poetry "Yieldeth to the power of the mind an *image* of that whereof the Philosopher bestoweth but a wordish description." It was in Sidney's "Apologie" that I came across a probable explanation of the garment which Prospero puts on when there is "magic" to be performed. Here it is said that "The Philosophers of Greece did very often borrow the masking raiment of Poesie" when they desired to make use of the stage to communicate the knowledge of human nature, and to set virtue and vice together before the eyes that even the uneducated masses may learn to admire the one and hate the other. Indeed, the Drama is the only vehicle by which this branch of philosophy can be successfully transported.¹

¹When the philosopher, Prospero, puts on his magic garment and wields his staff, he has the power and art to make himself invisible at will. A stage-direction in Act III., Sc. 3, reads: "Solemn and strange music; and Prospero above invisible." The garment was, therefore, "a masking raiment," such as Sidney mentions, was often borrowed by the Philosophers of Greece. It has been pointed out by the Baconians that Bacon refers to himself as a "concealed poet" in a letter to Sir John Davies, upon the latter setting out to welcome King James to England. Bacon practised the art of concealment from a very early date. He declared dissimulation to be "a compendious wisdom."

Among those Shakespeareans who have declared that the play is autobiographical I would especially name the famous Danish commentator, Dr. George Brandes. He writes in a critical examination of the play that "Prospero, Duke of Milan, absorbed in scientific study, and finding his real Dukedom in his library, imprudently entrusted the direction of his little state to his brother, Antonio." But did the Stratford man ever take an interest in any book, scientific or otherwise? There is no mention of a single volume in his will, and yet the author of the immortal works had read widely into the literature of all ages and climes, and had absorbed all the learning that was obtainable. Did the player ever neglect worldly ends for the sake of bettering his mind, or for any other noble cause? The facts of his life prove that he was just a man of business, and almost a Shylock in his hard dealings. But here is another picture to compare with Dr. Brandes' illustration of Prospero. Montagu, in his "Life and Letters of Lord Bacon," describes that great philosopher:

"Conscious of his own powers, aware of the peculiar quality of his mind, and disliking his pursuits, his heart was often in his study while he lent his person to the robes of office."

This tragedy of Bacon's life is reviewed in the Sonnets (Nos. 109-120) telling of the absence from his "friend," when his soul became a stranger to him and many "errors" were committed.¹ Bacon had many enemies at Court, and chief among them was his

¹In the course of this sonnet-sequence, Bacon relates that his nature was subdued to public work not willingly, but of necessity. He blames Fortune (S. 111) that had provided no better a lot for him "than public means," so that he could have given all his time to studies and literature for which Nature had fitted him.

cousin Robert Cecil, the son of Lord Treasurer Burleigh. He was a fitter man both by training and temperament for the business of state affairs. It was said at the time that in the *Essay Of Deformity* (which appeared in 1612) Bacon expressed his own feelings against Sir Robert, who was deformed in body. I am of opinion that the allusion to "one deformed" ("Much Ado," III-3), who is said to have been "a vile thief this seven year," is a hit at Cecil. This play is supposed to have been written in 1601 and seven years before, his cousin had defeated Bacon in the appointment to the place of Solicitor-General. The author of the Sonnets had beheld, among other abuses, "strength by limping sway disabled," and probably the reference is not so obscure as has been declared. It was the great "tempest" of state in 1606, over the Bill of Union to unite the Scots and English on terms of equality, which brought several of Bacon's enemies into disgrace. Bacon, who had been a mere onlooker during the crisis, emerged from the storm with the king's written engagement for the office of Solicitor-General. Prospero's final triumph over his enemies represents, as I think, the position in which Bacon found himself after these events.

In the last scene of all, Prospero decides for himself that on retirement "every third thought shall be my grave." Francis Bacon endorsed this outlook on death and the beyond—"Spes omnis in futuram vitam consumenda," he writes in *Meditationes Sacrae*. Indeed, how entirely Baconian is the philosophy of Prospero. Take the noble lines on the virtue of forgiveness:

Though with their high wrongs I am stung to the quick,
 Yet with my nobler reason 'gainst my fury
 Do I take part. The rarer action is
 In virtue than in vengeance. They being penitent
 The sole drift of my purpose doth extend
 Not a frown further.

This duty of forgiveness is ever the teaching of Shakespeare and is fully exemplified in the life of Bacon. In the Essay *Of Revenge* published in 1625 (a year before his death) Bacon says that “ In taking revenge a man is but even with his enemy ; but in passing it over he is superior.” It is this precept that Prospero carries into effect. Sir Tobie Matthew (one of the few friends that Bacon grappled to his heart) says of Francis Bacon : “ I may truly say that I never saw in him any trace of a vindictive mind whatever injury was done him, nor never heard him utter a word to any man’s disadvantage proceeding from personal feeling against the man.”

In his Introduction to the Arden Shakespeare edition, Mr. Morton Luce sees Prospero as “ Looking down from an Olympian height on mortal affairs,” in “ the mood of the Creator in his creation.” Now this is precisely the point of view from which Bacon regarded his life work. He divided his labours into six divisions, in imitation of the Divine Architect, and makes frequent comparison between the works of the Holy Philosopher and his own self-imposed task to confer on the human race the benefit of that beam of knowledge he derived from God. I should imagine that Prospero had a similar object in abandoning himself to his studies and books, and making the sacrifice of personal gain and worldly power that such a life entailed.

Yet one more parallel must be made between the character of Prospero and of Bacon. “ Superhuman man of spirit,” writes Dr. Brandes, “ he embodied nature within, and overcame the bitterness caused by his wrongs in the harmony of his own richly spiritual life.” How admirably do these words comply with the close of Bacon’s life ! The storms that passed over his head towards the close of his life left

him physically a wreck. Among his letters, written after those unhappy events, is one addressed "To my Lord of Buckingham after my trouble ; I thank God." he says, "I have overcome the bitterness of this cup by Christian resolution, so that worldly matters are but mint and cumin."

The other important characters of "The Tempest" fall easily into the allegorical setting of the play. Miranda is Prospero's beloved offspring, and the name signifies, of course, "wonderful things." Surely she must figure the wonderful poems and plays created by Shakespeare. Professor Boas describes her as "The wonder child of the enchanted island, well-nigh too ethereal to be mated to any of the sons of man." She is essentially a child of Nature, and in the encounter of those two most rare affections—the marriage of Ferdinand and Miranda—we have Truth and Beauty brought together—the consummation of which is the subject of so many of Shakespeare's Sonnets. Ferdinand, who is *Truth*, may be described as a piece of truly noble strain graced alike in form and soul. The secret of the perpetual vitality of Shakespeare is, as Coleridge pointed out, the unlimited store of wisdom and logic wrapped in the beauty of his lines. He has assured immortality for "the heirs of his invention" by this marriage of the Poesy of nature with the learning and philosophy he had acquired. In his works we have indeed "Truth in Beauty dyed" (Philosophy clothed in Poetry) which the author of the sonnets claimed should endure "so long as men can breathe or eyes can see." We have yet to arrive at a just estimate of his intellect.

I come now to Prospero's trusty spirit, Ariel, whom he delivered from confinement in the bark of a tree. I take this spirit to represent Poetry itself, revived to its ancient glory by the magic of Shakespeare

Ariel is compounded of two elements—Air and Fire. He is called “an airy spirit,” and on the King’s ship he becomes a flame or flames burning “in many places.” He acts as quickly as Prospero can give his commands :

For nimble thought can jump both sea and land
As soon as think the place where he would be.

Sonnet 44

Ariel seems to me to personify the very genius or art of Shakespeare. Physically, he resembles the “Master-Mistress” of the poet’s passion, who is apostrophized in the Sonnets, for both have something effeminate in their appearance. The young man of the Sonnets is said to have the face of a woman, though the form of a man. Ariel is always presented as a female, and the only indication of sex is in the line, “Ariel and all *his* quality.” Turning again to Sonnets 44 and 45, we see that the poet makes the two elements “slight air and purging fire” the composition of his thought as the former, and his desire as the latter. These are the elements which, as he says, “with swift motion slide,” and he takes some consolation in the absence of his “friend” in the knowledge that they are swift messengers to bear his embassy of love, although his body, being of the duller elements, Earth and Water, remains where he is. Ariel must stand for the poet’s own thought. He is like thought and desire in his speed, for he will “drink the air” before him and return “or ere your pulse twice beat.” The following passage from Bacon’s “De Augmentis” explains more fully the purpose of this delightful creation :

Let us now proceed to the doctrine which concerns the human soul. The parts thereof are two : the one treats of the rational soul, which is divine ; the other of the sensible, which is common with brutes. The latter is itself only the *instrument* of the rational soul, and may be fitly termed not soul but spirit. It is compounded of flame and air.

Ariel is the instrument of Prospero's mind or rational soul. We have seen that he is "compounded of flame and air." He is, moreover, sensible, for of the suffering of the King and the shipwrecked company he has "a feeling of their afflictions." Through the instrumentality of Ariel, Prospero fills the Island with music and enchanting sounds. Ferdinand enters following the music, drawn by some gentle yet irresistible force :

Sitting on a bank,
Weeping again the king my father's death,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air : thence I have followed it
Or it hath *drawn* me rather . . .
This is no mortal business, nor no sound
That the earth owes. I hear it now above me.

This divine harmony ("no mortal business") I interpret as meaning Poesy, which, as Sidney says, "did ever seem to have some divine force in it." In the *Apologie* he goes on to tell how Poesy leads and draws men by its gentle insinuation, "giving so sweet a prospect into the way as will *entice* any man to enter into it." This power of moving men was, he says, "partly the cause that made the ancient-learned affirm it was a divine gift ; and *no human skill* ("no mortal business") : sith all other knowledges lie ready for any that hath strength of wit." He speaks of "the sweet mysteries of Poetry." There is certainly a sweetness and mystery about the atmosphere of the magic Island. The anonymous author of "The Arte of English Poesie" (1589) dwells upon the "harmonious and gallant accents" of Poetry, describing it as "a kind of utterance . . . delicate to the ear . . . and withal tuneable and melodious as a kind of Music." It is to "the golden cadence of Poetry" that we must look. I think, for the explanation of the sweet sounds that fell upon Ferdinand's ear.

We come to the earth again with Caliban. I find this monster serves at least two purposes. Just as Ariel represents the swift elements, Fire and Air, so Caliban embodies the slow ones, Earth and Water. Prospero addresses him as "thou Earth" and "thou tortoise." The other idea is that of the fickle democracy. It is an interesting study to set down the aspersions which the poet dropped upon the ignorant masses, and then to contemplate the character of Caliban. We see clearly that he is a reflection of what Dekker terms "the wild--beast multitude"—that "wide-throated beast" of the dramatist Middleton. One of Shakespeare's familiar allusions to the crowd, on whose pennies, we have to assume, he existed, appears in "Coriolanus" as "The mutable rank-scented many." Caliban is a "wide-throated beast" when he shouts his drunken catches. He is mutable in his readiness to change his master; and he is so rank-scented that he offends Trinculo's nostril with an "ancient and fish-like smell." His drunkenness illustrates "The staggering multitude" of Marston, and "The unsteady multitude" of the dramatists Ford and Beaumont.

That the other heavy element, Water, is an ingredient of Caliban appears from this monster being mistaken for a fish

Caliban's late mother, the witch Sycorax, signifies gross matter, but especially in connection with the history of Poetic art. I should say that what is intended by her description is a reflection of the depraved taste of the previous generation, who welcomed mere rhymsters and ballad-mongers, and delighted in vulgar shows and puppet-plays. From such foul abuse the greater Elizabethan dramatists, with Shakespeare at their head, rescued the sacred art. Such an interpretation is warranted by Prospero's words touching

the rescue of Ariel from the torments of confinement in the bark of the pine where this spirit had lingered, imprisoned by Sycorax, until delivered by Prospero to serve him :

Thou, my slave
As thou report'st thyself, wast then her servant ;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers,
And in her most unmitigable rage,
Into a cloven pine.

Caliban's attempt to murder Prospero is symbolical of the efforts made by the forces of Ignorance and Barbarity, in all ages, to stamp out superior wisdom and logic. Perhaps Caliban's African origin—the land of Barbary—is purposely mentioned in order to dissociate him from the Virginian native, and to hint that "Barbarity" is his name.

As for the conspiracy of Antonio and Sebastian to murder King Alonso, it illustrates the perils and uncertainty of exalted position in a State.

The courtiers and lords in the train of Alonso do not appeal to me as being more than mere types to be met in the court of King James, but they help to make "The Tempest" a good entertainment.

If the Stratford player figures at all in this allegory, it can only be as Stephano, the drunken butler of the King's company. Shakespeare and his associates became the King's players in 1603, and were ranked as Grooms of the Chamber. Trinculo the Jester—called by Caliban "a pied ninny" on account of the jester's costume which he wore—may be Will Kemp of the King's players. An incident in the play which has troubled the commentators, is that where Prospero commands Ariel to fetch, what he calls, "the trumpery of my house," and to hang this "glistening apparel"

on a line in order to catch the thieves and murderers, viz., Caliban, Stephano and Trinculo. Stephano finds one of the costumes irresistible, and it is evidently designed for one playing the part of a king. He puts on the robe, and Trinculo mockingly cries, “O King Stephano!” Stephano thereupon proclaims himself “King of the Country.” Now these garments are surely part of the wardrobe of the theatre in which the concealed and “invisible” magician calling himself Prospero in this allegory, was the real guiding-star, and the players mere instruments to perform his works in the language he had taught them. Not only does Bacon, as Prospero, present himself as one who “set out to conquer the kingdom of nature and carried that victory very far,” but he draws himself as the reformer of the English language. To Caliban he says :

I pitied thee;
Took pains to make thee speak ; taught thee each hour
One thing or other : when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words which made them plain.

Now according to Professor Craik—a recognized authority on this branch of knowledge—Shakespeare made use of a vocabulary of 21,000 words (inflexion forms not counted.) It is computed that a country labourer uses about 500 words ; an average business-man about 3,000. Milton, who Macaulay declared, “carried the idiomatic powers of the English language to their highest perfection,” wrote his poems with 7,000 words.

There may be something in Caliban and Stephano intended as a satire upon the “vulgar rhymers” of the time. Sidney refers to them as “base men with servile wits” who abused the sacred art with their

doggerel. Both these characters give examples in the play of vulgar rhyming. In the "Teares of the Muses" (1591), Spenser similarly protests against :

The base vulgar that with hands unclean
Dares to pollute her hidden mysterie.

Prospero alludes to an occasion when Caliban had sought to violate the honour of his child, by whom we understand Shakespeare's own poetic offspring.

In 1608 appeared Dekker's "Bellman of London" in which he makes a vigorous attack upon the Calibans who trespassed into the sacred regions of Parnassus. He calls them "the base brood that make the Muses harlets. . . . Thieves of wit, cheaters of Art, traitors of schools of learning, murderers of Scholars" who—

Being drunk in their own wit, cast up their gall
Only of ink ; and in patch'd beggarly rhymes,
As full of corruption as the times,

dragged down the name of scholar. It is Prospero's secret art which protects Miranda from the abuse of Caliban, and it is his magic which saves him from being murdered by that traitor. And it is the universal knowledge, the culture, and the irreproachable style and language of Shakespeare which places him far above his contemporaries. It is so obvious that a man of such limited education and such low moral character as the Stratford player could not, as Ben Jonson affirms in his epigram on "Poet-ape," have contributed more than a few "shreds" or "locks of wool" to the "whole fleece," that it is astonishing that any intellect above the average can lend him support. Yet this broker of plays, this "thief" of other men's wit (I still rely upon the evidence of Ben Jonson's epigram) has indeed been made a king of the magic island and is worshipped by the many as a god. Will they, in time to come, confess as Caliban :

What a thrice double ass
Was I, to take this drunkard for a god,
And worship this dull fool?

By means of allegory and dissimulation (both of which are approved of by Bacon) it was possible for a poet to place his offspring beyond the grasp of the "profane vulgar." It is admitted that a whole library of Classical and Continental literature, besides innumerable works in his own tongue, contributed to Shakespeare's store of wisdom. Like his poetry, Miranda—"so peerless and so perfect"—is truly described as "created of every creature's best." A learned critic has said of her, "She is the consummate flower of the highest culture, impossible to be found, no doubt, on the earth, but blooming in matchless beauty in the ideal world of Shakespeare." Caliban's reference to Prospero as "a sorcerer" forges another link with Bacon, for the latter was known as the "sorcerer" when he was Treasurer of Gray's Inn. In the account of the Gray's Inn Revels given in the "Gesta Grayorum" (declared by the best authorities to be from Bacon's pen) where mention is made of a performance of "The Comedy of Errors" on Innocent's night, 1594, resulting in the famous "Night of Errors," the stage manager is referred to merely as a certain "sorcerer." The allusion has been accepted by Spedding and all other authorities as appertaining to Francis Bacon who was, at the time, master of the Gray's Inn revels. One of the charges in the mock trial of the "sorcerer" was that he had "foisted a company of base and common fellows" (professional players, including presumably Shakespeare himself since these common fellows were of the company to which he belonged)¹ on the fair assembly.

¹In the charge 'bought by the revellers against the "conjurer or sorcerer," it is contained how:

He had caused a stage to be built, and scaffolds

A few words, in conclusion, upon the subject of Shadows, or, as these insubstantial forms are often called, "strange shapes." The stage direction in Act. III. Sc. 1 of "The Tempest" is "Enter several strange shapes." These are the actors conjured up by the magic of Prospero. Now it is the art of Poetry which, as we read in "Love's Labour Lost," begets "forms, figures, shapes, objects," etc. They are conceived in the "ventricle of memory, nourished in the womb of *pia mater*, and delivered on the mellowing of occasion." (Act. IV., Sc. 2.) Such shapes as these attend upon the "master-mistress" of the Sonnets who, in Sonnet 20, is said to be "A man in hew, all hews in his controlling." Again, in the opening lines of Sonnet 53, the poet asks :

What is your substance, whereof are you made
That millions of strange shadows on you 'tend ?

One might ask how such a question could be addressed to Lord Southampton or applied to anybody or anything apart from the poet's own creative genius.

In Bacon's Masque "A Conference of Pleasure," the Hermit, who advocates the gifts of the Muses as

to be reared to the top of the house, to increase expectation. Also how he had caused divers Ideas and gentlemen, and others of good condition to be invited to our sports. . . . Also that he had caused throngs and tumults, crowds and outrages to disturb our whole proceedings. And, lastly, that he had foisted a company of base and common fellows to make up our disorders with a play of Errors and Confusions; and that night had gained to us discredit, and itself a nickname of Errors.

Part of the "prisoner's" defence was that "those things which they all saw and perceived sensibly to be done, and actually performed, were *nothing else but vain illusions, fancies, dreams and enchantments.*"

Undoubtedly that "sorcerer" was Prospero who, as a young man, had written "A Midsummer Night's Dream."

the most delightful of all recreations, is addressed by his opponent—"Your mind is of water which taketh *all forms* and impressions, but is *weak of substance*." Bacon speaks of Poetry as a "dream of learning," because in Poetry, as in Dreams, the mind is at work shaping "strange forms." Does not Shakespeare repeat Bacon's idea in "Antony and Cleopatra"?—

Cleo : Think you there was, or might be, such a man
As this I dream'd of ?

Dol : Gentle madam, no.

Cleo : You lie, up to the hearing of the gods !
But if there be, or ever were, one such
It's past the size of dreaming : Nature wants stuff
To vie *strange forms* with fancy ; yet to imagine
An Antony, were Nature's piece 'gainst fancy
Condemning *shadows* quite.

In the youthful comedy "A Midsummer Night's Dream," Shakespeare discusses this subject in a familiar passage. He observes how the imagination of the poet "bodies forth the forms of things unknown, and gives to airy nothing a local habitation and a name." And does not Prospero by his art body forth the forms required by his "present fancy" to enact the masque for the entertainment of Ferdinand and Miranda, giving these "airy nothings" not only names, but words to speak and actions to make ? In the "Dream" and in the "Tempest" he speaks with some disparagement of his art, frequently reminding us of Bacon :

The use of this feigned history hath been to give some shadow of satisfaction to the mind of man in those points wherein the nature of things doth deny it.

In both these plays, the poet dwells, especially in the epilogues, of the illusory character of the poetic drama ; on its powerlessness to please unless aided by the sympathetic imagination of the spectator. He regarded the evolution of a play as a mere recreation—

"Some vanity of my art"; "to enact my present fancies"; "this rough magic."

Bacon says of Poetry, "It doth raise and erect the mind by submitting the shows of things to the desires of the mind; whereas Reason (by which he means the precepts of the philosopher or historian) doth buckle and bow the mind to the nature of things." Poetry, he observes, "filleteth the imagination and yet it is but with the shadow of a lie." The thought of the speech beginning, "Our revels now are ended" (Act V.) is thoroughly Baconian, for it is of "the lie that passeth through the mind" leaving—we may now add the words of Shakespeare—"not a rack behind"; and we may also add the significant last words of Bacon on the subject, "It is not good to stay too long in the theatre,"

"The best in this kind are but shadows."

SOME AFTERTHOUGHTS.

It will be observed from a study of the play that Prospero was seemingly powerless to perform "magic" without the service of his trusty spirit. It was by Ariel's aid that he raised the tempest and it is on Ariel's performance of his ideas that he relies for the completion of the drama beginning therewith. This work is to be achieved within two days, after which the spirit is to be finally dismissed:

Prospero: After two days,
I will discharge thee.

So quickly and effectively has Ariel worked in the past for his master, that a year had been gained upon the time reckoned to complete the series of dramatic works which Bacon intended to form the Fourth Part of his "Great Instauration." The Fourth Part is "missing." But we learn that it was to be a Natural History of the Passions, and was not to

appear in the usual form of Bacon's works. It was to be presented in a manner so delightful that he feared many people would be so carried away by the outward show that they would "miss the precepts of it." The demonstration of the working of the passions was to be made by means of "actual types and models," and these "set before the eyes." That this missing section of Bacon's *Instauratio Magna*, is indeed the book which Prospero said he would "bury certain fathoms in the deep," I am convinced after collecting all the references in Bacon's writings to the nature of contents, and the method of communicating this knowledge.

Now Prospero's mention of "two days" is significant. He requires Ariel's services for this additional time ("The Tempest" is supplementary to the series of Comedies, Histories and Tragedies) to bring his "project to a head." This raises the interesting question of the time occupied by Shakespeare in the composing of a drama. I certainly do not see any reason to suppose that he could not have written such a play as "The Tempest" in a couple of days, and the longest of his dramatic works within a week. Lope de Vega put down his output as 1,500 plays, and his early biographer talked of three or four hundred more. Shakespeare's contemporary, Thomas Heywood, claimed 220 plays to his credit, and was also responsible for a vast and varied output of non-dramatic productions and translations from the Classics. He was also an actor, and when at the height of his activity is said to have performed almost every day. The Plays and Poems of Shakespeare account for very little of his time, but we look in vain for any other writings, either in prose or verse, which must have been conceived and executed long before "Venus and Adonis"; for that poem is too perfect to be any man's

"first heir." Shakespeare's verse runs so smoothly that there could have been little or no "labouring for invention." In the spontaneity of his lines lies the secret of their charm upon the ears and senses of his auditors. The effect even moves Caliban, proving that "the natural depravity and malignant disposition of the vulgar"¹ is not unaffected by sweet sounds :

Be not afeard ; the isle is full of noises,
 Sounds and sweet airs, that give delight and hurt not,
 Sometimes a thousand twangling instruments
 Will hum about mine ears ; and sometimes voices.
 That, if I then had waked after long sleep,
 Will make me sleep again ; and then, in dreaming,
 The clouds, methought, would open and show riches
 Ready to drop upon me ; that when I waked
 I cried to dream again.

(Act III., Sc. 3.)

That this sweet music and the riches contained in the dreams refer to the enchanting strains voiced from the stage through the art of Shakespeare, we can admit of no doubt. Under this spell the hearers abandon all thoughts of realities, and live in an ideal world of illusions, dreams and visions. In the Epilogue to "A Midsummer Night's Dream" the poet states his case through the mouth of his most delightful spirit :

Think but this . . .
 That you have but slumbered here,
 While these visions did appear,
 And this weak and idle theme,
 No more yielding but a dream
 (Gentles) do not reprehend.

Of Poetry, as the only means of uplifting the mind and manners of the ignorant multitude, Sidney says, "If ever learning come among them, it must be by having their hard dull wits fostered and sharpened with the sweet delights of Poetry."

¹ Bacon (*Wisdom of the Ancients*, 1609). The "rooted malignity" of Caliban is especially noted by Coleridge.

The anonymous author of “The Arte of English Poesie” observes that theatres were built in the form of a musical bow, the auditorium answering to the wood, and the stage to the catgut. Speaking of the stage, Bacon says that it was carefully watched by the ancients that it should improve mankind to virtue, “indeed,” he adds, “wise men and great philosophers have accounted it as the archet or musical bow of the mind.”



THE DAVISON MISTAKE.

BY PARKER WOODWARD.

THE story in biliteral cipher was intended to disclose historic facts which powerful personages would garble or suppress.

That the Mary Queen of Scots account in biliteral does not conform to history as compiled by Lingard over two hundred years later, does not alter its truth. Camden, who was alive and observing during the Queen of Scots' affair dared not in his “Annales” relate the whole truth.

Francis in his biliteral story affirms that had she taken warning by experience she might have avoided calamity, “for the divided mind of Her Majestie (Elizabeth) swaying now here now there, at no time long clung to revengeful intents.”

“But,” wrote Francis, “that was not Burleigh's manner.” For matters of State and Protestant Church necessity Burleigh was not only determined that a warrant for Mary's death should be signed but “likewise that th' harsh sentence should not linger in execution.”

Francis affirms in his biliteral story (probably he

had Elizabeth's word for it) that Burleigh and Earl Leicester "so threatened the Queen's Secretary, Davison, on pain of death et cetera, that he signed for the Queen and affixed the Great Seal to the dreadful warrant."

On the information supplied to him Francis was accordingly correct in writing that the life of the Secretary was "forfeit to the deede."

Mary having been executed, however, it was in accordance with Elizabeth's methods that she should make a great fuss about it and have Davison sent to trial.

History correctly shows that Davison was only arraigned and punished on a *minor* charge of contempt and misprision in allowing Burleigh to take charge of the Queen's signed warrant without first obtaining Her Majesty's consent.

A major charge (punishable by death) of forging signature and seal to the Warrant would have brought Leicester and Burleigh in as accessories before the fact.

History shows that Davison kept back the Warrant for six weeks after the Queen had refused to sign it, and that he was threatened by Leicester and Burleigh for not getting it signed.

A. M. S., in the Bodleian entitled "Iuridici," describes Davison at his trial as "feeble in health and voice," and making no real defence beyond quoting that Elizabeth at first delivery of the Bill said, "Now you have it, let me be troubled no more with it."

Other obscure versions are that Davison obtained Elizabeth's signature by trick, putting it with other less important documents for her to sign. Also that he obtained the Great Seal to the Death Warrant by another trick leading Lord Chancellor Bromley to think it related to Ireland.

Francis would have concluded correctly that these

proceedings by Davison would have rendered Davison's life "forfeit to the deede."

The intimation in the biliteral story that "life hung in the ballance" would allude to Queen Mary's life. It proceeds: "Blame doth fall on those men (Burleigh and Leicester) great and noble though they be who led him to his death."

Assuming "his" to have been the correct word ciphered, and that it referred to Davison who was not punished with death and lived in obscurity for twenty years afterwards. Herr Weber joins in the old hue and cry that the biliteral story is the concoction of a self-illuded or fraudulent person and asks Baconians to throw up belief in the biliteral cipher.

In the article to which Herr Weber refers I had regarded the words "forfeit to the deede" as a failure of Bacon's memory, instancing the mistake in his 1625 Will which stated erroneously that Lady Ann Bacon was interred at St. Michael's Church, Gorhambury.

But there are other solutions of the mistake.

1. Dr. Rawley ciphered the Davison story in the belief that Francis was then dead. The secret of his flight abroad appears to have been kept from Rawley.

2. Bacon may have written "his" by accident, in the manuscript Rawley ciphered from.

3. Rawley may have misread "her" as "his" in the manuscript referred to. Rawley was a youth when Davison died in obscurity, and so would not have detected a mistake or thought he was ciphering one.

4. Rawley announced that his ciphering had been badly done, and that he had unwittingly used a third of the letters of the alphabet wrongly. This would create considerable difficulty even to an expert decipherer such as Mrs. Gallup. Three wrong fount letters out of ten would have yielded "his" instead

of "her." A hash of ten types after "h" would have needed a guess on the part of the decipherer who, knowing nothing of Davison, might have guessed the word intended to be "his."

The jeer at my friend, the Hon. Phinny Baxter, is quite undeserved. For there are five reasonable explanations of the mistake. So Herr Weber on such slight grounds would deny that Bacon ever used the biliteral cipher which he invented in 1578 and elaborately explained in his *De Augmentis*, 1623.

Evidently Herr Weber accepts "*au pied de la lettre*" the "*In Felicem Memoriam Elizabethæ*," published by Francis to the French in 1607 to counter certain French calumnies about Queen Elizabeth, his deceased mother.

In it Francis made denials of matters which did not concern the people of that generation. Why? Because it was no business of theirs.

Truth he reserved for the next ages and foreign nations and for his own countrymen after some time be passed over.

As if to indicate that he had previously used dissimulation in the "*In Felicem*," he added: "*But to say truth* the only commender of this lady's virtue is time."

Herr Weber might usefully read Bacon's "*Essay of Simulation*." That he can prove Francis to have been the son of Queen Elizabeth by other researches and thus indirectly confirm the most important revelation of the biliteral story is another testimony to its general accuracy.

I am not prepared to relieve doubting Baconians by agreeing to abandon as untrue these wonderful biliteral cipher revelations because they have either no time nor sufficient aptitude to thoroughly test it. Let us have Herr Weber's discoveries by all means.

Yet if to obtain them one must first with bell, book and candle solemnly abjure the biliteral cipher story I would be content to do without.

SHAKESPEARE'S ERRORS.

BY TACO H. DE BEER.

OUR highly inventive opponents, the Stratfordians, find a great pleasure in pointing out that Bacon cannot have been the author of the dramas because he was too learned to have committed so many errors. Now it may be generally acknowledged that among the anti Baconians there are a great number of (prejudiced) exceedingly clever though prejudiced men, but their study is limited to subjects not in the least related to the question the solution of which they try to prevent. They try by these assertions to lead us away from the main point; and even if what they say be true, and there be errors in the plays of Shakespeare, what does it matter?

Admit that in the plays there *is* a fleet stranding in Bohemia, that Hamlet *is* studying at Wittenberg before there was a university there. What then?

These eminent critics have probably never visited a museum else they would have seen how many painters dressed their figures in the costumes of their own times. In a museum in Berlin we see a picture by Paul Veronese, "Moses Saved." The banks of the Nile have become an Italian landscape, the Egyptian princess and the ladies of the court are dressed in the style of Louis XIV., and at a distance there is a coach waiting under the guard of royal halberdiers. It can hardly be supposed that Paul Veronese did not know that such was neither the

attire nor the coach nor the guard of Egypt in the time of Moses.

In the eighteenth century, as engravings from that time prove, Vondel's "Gysbrecht van Amstel" was performed in Amsterdam in the Municipal Theatre by persons wearing periwigs and carrying three-cornered hats. We cannot admit that the managers of the Municipal Theatre should not have known that these costumes did not fit the persons of the tragedy, who lived in 1296!

In the Museum at Basel the "Judgment of Paris" is represented by three ladies dressed as a barrister, a counsellor and a court-lady, and behind every lady stands a young lady splendidly attired as a lady's maid. Paris himself is dressed as a French courtier.

Authors are accustomed to the flowers and beasts they need for their art, without much regard to botany or zoology. Prof. Dr. Burgersdijk, the Dutch translator of Shakespeare, wrote or translated a voluminous book about birds, and he added an appendix in which he quoted hundreds of lines from poets and novelists who saw birds on trees where these never sat and eating food which such birds never enjoyed, and who culled flowers at times and seasons when these flowers are nowhere to be seen.

It is true that in *Coriolanus* cannons are spoken of, though in his time they had not yet been invented, but in Goethe's "Faust" we read about perriwigs and champagne, which were unknown in the time of the Reformation. Should this be a proof that "Faust" is not Goethe's work because Goethe was so learned that he could by no means commit such a blunder? But then "Götz" is not Goethe's work either, as therein is mentioned cauliflower, unknown in the days of the thirty years' war. "Wallenstein" and "Fiesco" are not Schiller's works, for in "Wallenstein" we find

the ring of Saturn mentioned, which in Wallenstein's time had still to be discovered and the famous chocolate scene in "Fiesco" is anything but historical, for chocolate had not yet been discovered by the Western world. This is also true of the time-pieces spoken of in Shakespeare's "Midsummer Night's Dream." But if these facts are to count for anything, Scheffel cannot be the author of "Der Trompeter von Säckingen," nor of "Ekkehard," for in the "Trompeter" we read that on the 7th of March a nosegay of roses, primroses and pinks was offered. And Scheffel was too clever and well-educated not to know that at such a date such a nosegay could not be produced, and he was too learned not to know that there were no forks in Ekkehard's time, as he seems to wish us to believe.

A noteworthy chapter on Shakespeare's "Errors" is to be found in Paul Stapfer's work "Shakespeare et l'Antiquité." The author mentions Douce, and further points out that Shakespeare's contemporaries present innumerable anachronisms, though already less than the authors in former periods. The works of Hans Sachs and of Heinrich von Veldeke swarm with anachronisms. Racine's heroes speak and act like Louis XIV.'s courtiers, and that is why the auditorium perfectly understood the meaning of the tragedies. So it is clearly shown that Shakespeare's anachronisms, often quoted with great importance, give not the slightest proof from which to deduce that the author of the plays was not a highly educated man.

In the world of letters a great number of authors make their personages speak the language of their contemporaries, but give them the names of persons sometimes even from the remotest times.

As I began by saying, these criticisms of the little lapses common to all great authors, are not to be taken seriously. They are the dust raised by those who do

not desire us to see clearly. They are vexations and non-pertinent points frivolously brought forward to obscure the real issue. The question of the authorship of the plays bearing Shakespeare's name will not be settled by the sea-coast of Bohemia or the cannons of Coriolanus.

Amsterdam.

PORTRAITS OF CERVANTES.

BY PARKER WOODWARD.

A FANCY "portrait" in the English edition of Don Quixote (published by Jonson, in 1738) was drawn by William Kent and was the first of two alleged portraits of Cervantes.

Kent, in association with the 3rd Earl of Burlington, Pópe and Dr. Mead (the great authority on Bacon's works) designed the statue of "Shakespeare" erected the following year in Westminster Abbey.

One other "portrait" painted on wood² was first brought to notice in 1911. Although of doubtful authenticity it has been placed in the Royal Spanish Academy. It bears on its face the words "Don Miguel de Cervantes Saavedra," and at foot it purports to be signed by "Juan de Jauregui," and dated 1600. It was presented in 1911 to the Spanish Academy by Professor Albiol who (according to Sr. Sentenach) was formerly a "restaurateur de tableaux anciens à Madrid."

Mr. Fitzmaurice Kelly, in his *Life of Cervantes*, 1913, gives several good reasons for doubting the authenticity of the portrait, one being that Jauregui the alleged artist, was only fifteen years old in 1600. Jauregui was an engraver of illustrations to Spanish

Portraits of Cervantes.

books during the period 1607—1625. He always spelt his surname "Jauregui."

But in "Novelas exemplares," 1613, "Viage del Parnaso," 1614, and "Don Quixote," second part (Spanish), 1615, all three titles, pagged to Cervantes, the artist's name is referred to but mis-spelt as "Xaurigui." Thus "J" is turned to "X" and "e" to "i."

The prologue to "Novelas" describes its author as according to a portrait of him by Juan de Xaurigui to have looked as follows:—

"A man of aquiline visage with chestnut hair, smooth and unruffled brow, sparkling eyes, a nose arched but well proportioned; a beard that was golden twenty years earlier, but had turned to silver; a long moustache that shaded a small mouth containing few teeth—height above the average, neither tall nor short; complexion bright, more fair than dark; somewhat bent and not very quick on his feet." One would almost have thought this a portrait of Francis Bacon at the age of 53, it is so uncommonly like the full length portrait of Bacon as Lord Chancellor in which the head is uncovered.

The simple count numbers which represent the respective letters in "Juan de Xaurigui" are 9, 20, 1, 13, 4, 5, 22, 1, 20, 17, 9, 7, 20 and 9. They total 157, which is the total of the letters on the title page of the Shakespeare Folio play, 1623, and also the simple count of the letters in "Fra. Rosicrosse." It may be recalled that Bishop Wilkins in "Mathematical Magic," 1641, has an allusion to Francis Rosicrosse. "Fra is equally short for "Francis" and for Frater.

WEEVER'S FUNERAL MONUMENTS, 1631

By A. A. L.

" (P. 112) Culworth, in Suffolk, House built by Sir Nicholas Bacon, 1st Baronet, son of Sir Nicholas of singular wisdom and most sound judgement, rightly esteemed one support of the Kingdom, who was entombed in St. Paul's with his two wives, d. 1578." If Weever's news is true, then Lady Bacon lies neither in St. Michael's, Gorhambury, nor in St. Stephen's, S. Albans, as we have been assured, the one by Bacon's will, the other by Register, and Francis lies also in St. Paul's, for he elected to be laid by his Mother, Lady Anne. The tomb of Sir Nicholas is in the Crypt of the present Cathedral, and also that of his first wife. Is Anne's body beside her? And do Francis's remains lie in the monument with those of his father? Let this be discovered. Where did Francis lay Lady Anne? Where did Bushel lay S. Alban's bones after that long sojourn abroad? It is quite possible that by the silence of night some quiet work-shop may have seen their interment after the fire, and before the rebuilding of the Cathedral. No single trace of any interment of the great Philosopher has yet been found.

(P. 812) " Sir Clement Heigham " appears one of a family from whom Michael d'Eyquem, Sieur de Montaigne says he comes. " Olton Church, in the Diocese of Norwich, John Falstaff." The next person mentioned is " Prior Baconthorpe, The Resolute Doctor. A Dwarf, little-Great-Man." *Hic Bachone* in Epitaph (p. 798) Then " Great Grandfather of Elizabeth, Jeffrey Bolen." (P. 804) " John Bacon 1461," (p. 808) Attilborough, " Mary Falstoph, wife to Sir Thomas Mortimer." In " Nacoton, Nicholas Falstaff." In " Denington, Henry de Bello Monte, son of John Viscount Beaumont and Elizabeth, his wife,

daughter and heir of William Philipps, Lord Bardolff, 1443."

Did the Great Weaver of Bottoms of Thread introduce these names into the magic web of his Plays as a clue to their author?



A FRENCH APPRECIATION OF LORD VERULAM.

LE COMTE VITZTHUM, alluding to Shakespeare's "Tempest," in a brochure dated 1888, puts into the mouth of a character named Prospero the following words concerning Bacon: "It is to his genius that humanity owes its deliverance from scholasticism. He was the first to discover in experience the sole source of science. His motto, *Amicus Plato, amicus Aristoteles, sed magis amica Veritas*, is still our own. The abuse which gratified his contemporaries, after he had become the victim of an infamous cabal, reached not the loftiness of his intelligence. Spedding, in his *Evenings with a Reporter*, long since refuted the absurd words of Pope and Macaulay's biassed and superficial essay. Newton and Harvey, Lyell and Darwin, Descartes and Cuvier, Dubois-Raymond and Virchow have all followed the method of this English philosopher.

Modern science, whether it knows it or not, rests on the pillars raised by this Hercules of the intellect. He was the first to declare that *Savoir c'est pouvoir*; and like the phrase of his contemporary *E pur si muove*, the dictum of Francis Bacon reverberates across the centuries as a prophetic call—'KNOWLEDGE IS POWER.'"

FROM THE BODLEIAN QUARTERLY,
1917, VOL. II., NO. 16, PAGE 102.

“ THE SHAKESPEARE-BURTON THEORY.

“ About 25 years ago Mr. M. L. Hore, of America, came over to Oxford for the purpose of finding any evidence to support the theory he had for some years held that Robert Burton wrote the Plays attributed to Shakespeare.

“ With the help of my father—the late Mr. George Parker, of the Bodleian Library (who became a firm believer in the Burton-Shakespeare Theory)—a considerable amount of investigation was made at The Bodleian, at Christ Church, and at Stratford-on-Avon. But, unfortunately, Mr. Hore took away with him any notes of evidence they obtained, and, as he died a few years after, it is not known what became of them.

“ All that can now be found on the subject is, firstly, a small pamphlet published in America, entitled, ‘ Who wrote Shakespeare,’ by ‘ Multum in Parvo’ (the name under which Mr. Hore wrote), dated June 2nd, 1885.

“ This not only says that Shakespeare was Burton, but also that Hamlet was Burton’s (or Shakespeare’s) own character.

“ Secondly, some photographs taken for Mr. Hore (Bodleian Shelf Mark 2,693, c. 1) from MSS. relating to Burton, among which is a photograph of a page of the List of Books he bequeathed to the Bodleian (MS. Seld. supra 80) giving the entry :

“ ‘ Venus and Adonis,’ by Wm. Shakespeare Lond. 1602,’
against which is written in the margin :

“ His Book.”

“ This list and marginal note are in the handwriting of John Rous, elected Bodley’s librarian in 1620, to whom Mr. Hore supposed Burton’s secret was known, so that

“ ‘ *His Work* ’

“ implied ‘ *Burton’s Work.*’ Thirdly, an alphabetical index of the chief words of ‘ *The Anatomy of Melancholy,*’ made for the purpose of comparing them with those used in Shakespeare, which is now in the hands of the editors of the English Dictionary. I have in my possession a letter from the late Sir James Murray, dated November 22nd, 1894, thanking my father for the offer of this index.

“ Mr. Hore also gave my father a framed photograph of Burton’s portrait at Brazenose College, and one of his tomb at Christ Church, on the former of which is inscribed :

“ ‘ Presented by M. L. Hore (who under the *nom de plume* of “ *Multum in Parvo* ” advanced the Burton-Shakespeare theory) to Mr. and Mrs. Geo. Parker, Oxford, 17th, 1891.”

E. G. P.

HUGO GROTIUS AND THE MERRY WIVES OF WINDSOR.

BY A. CHAMBERS BUNTEN.

IN reading about the marvellous precocity of the Dutchman, Hugo Grotius, the young Englishman, Francis Bacon, is brought to mind, and they both show what active brains the youth of the 16th century displayed in early life. At an age when our present boys are developing their muscles at sports, the lads of the Elizabethan period were studying and reading in preparation to enter the University at the age of twelve.

We meet with much similar force of individuality in these two men, who became friends, and there are several parallel lines that can be considered, and especially one remarkable incident in Grotius' career.

The Dutchman, who first saw the light at Delph, in 1583, was a contemporary of "Lord Bacon," though twenty years his junior, and he must have begun his studies very early, as we hear of him having made "good Latin verses at nine." His Latin evidently helped him to other languages, and English would come easily to him.

When only twelve he entered a University, at which age we remember Bacon also went to Trinity College, Cambridge.

We are uncertain what the exact curriculum was in those days, but understand that theology and

philosophy were prominent studies, with instruction in ancient classic writers, etc.

Three years of this education enabled young Grotius to edit the encyclopædic works of Martianus Capella, and that such a work should be entrusted to a boy of fifteen sounds astonishing.

With this foundation, after a visit to France, Grotius was ready for greater works, and he took up his father's profession of the law when only fifteen.

He then became Doctor of Law at Leiden, and entered into practice as an Advocate.

In this we are reminded of young Francis Bacon, who, at his father's death, in 1579, turned to the law, and entered his chambers at Gray's Inn, London.

But here a mysterious veil falls over the Englishman who sported the oak most assiduously for a year or two. What was he doing? Writing plays?

One thing is certain; both these men loved the drama, and were eager to try their hand in constructing and translating plays when quite young.

Grotius at the age of twenty-one became famous for his Latin treatise, "*De Jure Prædæ*," which quickly spread, and became a standard book, though the enlarged and extended edition of it called "*De Jure Belli*" is considered his *chef d'œuvre*.

These books are still considered authorities on the Jurisprudence of War and Peace.

On looking at the fine and impressive portrait of Grotius, painted by Reubens, which has been exhibited lately, we are struck by the eager intelligence which shines in the youngish man's face, above his Elizabethan ruff. Here is a head, not large indeed, but the domed forehead shows intellect and constructive force, with a well formed mouth, which seems ready to break into a smile, blue eyes and sparse hair of a light brown. Good looks and vivacious expression.

64 Hugo Grotius and Merry Wives of Windsor.

Perhaps Reubens found his famous sitter a little impatient at having to keep still, while thoughts crowded to his mind and a pen was longed for. No wonder Isaac Casaubón wrote of him in a letter :—" Grotius was a wonderful man. This I knew before I saw him, but the rare excellence of that divine genius, no one can sufficiently feel who does not see his face and hear him speak."

What was it Hilliard the Miniaturist wrote round the frame of young Francis Bacon's portrait? "If I could only paint his mind as well as his face?"

The Dutchman married in the same year as Bacon did, 1606, and Madam Grotius proved herself a worthy mate, resourceful, and clever.

It was in 1613 that Bacon probably made the acquaintance of Grotius, when the latter landed on our shores as one of a deputation to settle some grievances of Holland, and King James received him with every mark of distinction, and carefully considered his mission.

Bacon at that time was Attorney-General, and deep in the confidences of the King, and his favourite Villiers, and he probably had a good deal to do with the Dutch Embassy in putting the matter before Parliament.

Grotius would find in Bacon a learned brother in the law, and an appreciative friend.

In fact, the two would have much in common, for the Dutchman's reputation was high both in Literature and the Law, and Grotius would be entertained by the Court, and Noblemen, and have every chance of seeing plays well acted.

We next hear of Grotius trying to arbitrate between the Catholics and the Protestants in his own country, which led to his undoing. Such a prominent man always has many enemies, and theological questions

Hugo Grotius and Merry Wives of Windsor. 65

rose to such a pitch that the two parties became at enmity.

Grotius found himself in opposition to Prince Maurice, who succeeded in arresting him at Utrecht, and caused a sentence of *life long* imprisonment to be passed on the famous genius, when he had reached the age of thirty-six, in the year 1617.

To his credit be it said, that his spirit was not broken by this disaster, and with the help of his wife who shared his imprisonment as much as possible, he turned to the study of books and dramatic works which were allowed him, and he calmed his mind by translating Greek Tragedies into Latin.

Among the books, there may have been some English plays, and one in particular called "The Merry Wives of Windsor," which interested Madame Grotius greatly, and she persuaded her husband to attempt to escape from prison in the following manner :—

The prison basket in which the soiled linen was conveyed to the laundry was large, and permission was granted that the books which had to be returned should be sent in the same basket with the linen and conveyed to the library

The Warders gradually relaxed vigilance, and ceased to examine the inside of the basket, and Madame Grotius, observing this, one day persuaded her husband to take the place of the books, even though the weight would be greater.

Grotius being a small man, thought the attempt was worth the risk, and in this way he successfully found his way to a friend's house, and in the disguise of a mason, with hod and trowel, he later on escaped over the border and reached Paris.

So by the happy idea of repeating Sir John Falstaff's trick his wife saved him years of unhappiness.

What did Bacon think when he heard of the success

66 Hugo Grotius and Merry Wives of Windsor.

of the amusing scene in the "Merry Wives" being carried out in real life?

Mrs. Page: "*Look, here is a basket; if he be of any reasonable stature he may creep in here; and throw foul linen upon him, as if it were going to bucking; or it is whiting time. Send him by your two men to Datchet Mead.*"

We have only space now to add that in 1623 Grotius was enabled to bring out his celebrated work, "*De Jure Belli*," and that he also wrote three dramas in Latin "*Christus Patiens*," "*Sophomphaneas*" and "*Adamas exul*," which later work Milton is thought to have copied a great deal.

His life was cut short, though the exposure he suffered during a storm at sea when the ship in which he travelled was driven on the coast of Dantzic. After struggling on as far as Rostock, he gradually sank and died on the 29th August, 1645.

It would be of much interest if any letter between Grotius and Bacon turned up, to see the terms on which this friendship was carried on by two men who resembled each other in character.

REVIEWS

(I.) "Der Wahre Shakespeare." By Alfred Weber, Author of "Bacon—Shakespeare—Cervantes."

Queen Elizabeth, Amy Robsart, Lady Sheffield, Lettice Countess of Essex, the Earl of Leicester, Walter Devereux Earl of Essex and Robert Devereux, the son who succeeded him, Bacon, and Shakespeare, these are the principal characters in the life drama of Francis Bacon which Herr Weber seeks to build up before us. Leicester (1533-88) we know had relations with three of these ladies. Did Queen Elizabeth escape? Proof positive of his criminality is wanting; but he was hated throughout England, and believed guilty by all Europe. He, then, it is who appears as the arch-fiend in this drama. He had known Elizabeth from youth. His father had taken him on visits to Hatfield, when she was there with her brother, Prince Edward, at the age of fifteen. He married Amy Robsart in 1550. But his visits to court continue though he is not accompanied by his wife. He is confined in the Tower at the same time as Princess Elizabeth. Finally, on her accession in 1558, he is made master of the horse and accompanies her in her regal procession through London. Throughout 1559-60 he is hardly ever away from her side. In the autumn of 1560 Anne Dowe and others are imprisoned for saying that the Queen was with child by Leicester. All Europe looks upon him as the King Consort to be. On 8th September, 1560, his wife, Amy Robsart, meets her tragic death, and it is rumoured and reported that Elizabeth had secretly married Leicester in Pembroke House and is "a mother already" (January, 1560-61).

Following this, Francis Bacon is born at York Place (not House) (where Queen Elizabeth is known to have visited), on January 23rd, 1560-61. The register of St. Martin's-in-the-Fields merely records his baptism, and Sir Nicolas Bacon at his death leaves him alone of his sons, unprovided for. Was Francis Bacon the living Hamlet in this life drama, knowing his parentage, walking on this stage of Queen Elizabeth's Court, watching these actors and the concealed and meretricious proceedings of parents, who would not, and dared not, recognise him as their child?

This is what Herr Weber, a citizen of one of our recent enemy countries, viz., Austria, is asking us to believe, and,

till corrupted by Germany, Austria was a pronounced lover of Britain. Nor is Weber a superficial observer. His researches extend over many years. His methods are scientific, though his book is painfully full of repetitions. He writes with the firm conviction that F. Bacon and Robert Earl of Essex were Elizabeth's sons by Leicester, and that the plays of Shakespeare are from the hand of Bacon, who there holds up the story of his own life as in a mirror for the benefit of mankind, and who disappeared in 1626 after his "fall," to carry on his great work of writing in secret on the Continent. Thus when Timon of Athens says, "Timon hath done his reign," he retires to his cave. Soldiers come and find his grave, with an inscription, and Alcibiades states "Dead is noble Timon: of whose memory more hereafter," but no real search is made for his body, or any enquiry as to who buried, or saw him dead.

To establish his case every possible source seems to have been searched by the author, and though Weber gives few references he has clearly appropriated everything written on the subject in England. Not a locality, museum, record office, archive, book, letter, emblem or paper but what is called on to contribute. Denmark and Holland have been ransacked. The conclusion he comes to is, that Bacon was the author not only of the plays, but of a great deal more of the contemporary literature of the age. Don Quizote, Spenser Greene, Marlow, Lilly, Gascoigne and many others are *to some extent* merely pseudonyms under which he conceals yet reveals his identity, and so tells his story. "Leicester's Commonwealth" and "Leicester's Ghost" are alluded to.

"One cannot put down the plays of Shakespeare," says Weber, "without feeling the keenest desire to know more of this great master—this wonderful man and prince of poets, the greatest of all times and all peoples. Who was he? How did he live? What school and what influences produced him? What were his relations with his contemporaries and what his opinions on the great questions of his time?" Weber comes to the conclusion that Shakespeare is a mere shadow and scarecrow; Bacon's life and the dramas clearly tally, and "the keys to the whole question and to a right understanding of the plays are to be found in the facts that (1) Bacon wrote under many pseudonyms besides Shakespeare, and (2) Bacon was the elder of the two sons of Elizabeth by Robert Dudley Earl of Leicester, her marriage with whom was kept secret for political reasons, but with whom she

lived, and shared adjoining chambers for thirty years." The likeness between the Hilyard portrait of Bacon at eighteen and Queen Elizabeth is unmistakeable. He admits that it may take several more generations to establish this. "Then however, a new Shakespeare will arise, who will tower high, and beyond all comparison above, any conception that we now have of the wonderful author of these marvellous works, in such a manner that the world will look back in astonishment on the poor picture that we now have of him." The immeasurable value of the Treasure Trove that lies hidden in the literature of the 16th-17th centuries under all these many pseudonyms has yet to be brought to light. It is still undreamt of by a world which knows not what it owes to the greatest man of all time, whom his own country dishonoured. He, who was at the same time author of the scientific methods to which we owe so much to-day, and of the most beautiful verse and plays mankind has ever read, remains still very largely unknown to the world. He who, like Prospero in "The Tempest," succeeded in showing mankind how to command the forces of Nature at will, is still a victim to man's ingratitude. He has been so ever since the day when, like Timon of Athens, he hid himself away from his country in sorrow, yet continued to shower benefits upon it, in the most truly Christian spirit of humility and forgiveness. Frailties he may have had, but no man ever loved mankind more or effected and achieved so much for it. In Prospero, Bacon shows in poetry what he announces in prose in his *Magna Instauratio*, his Essays, and his New Atlantis.

Should Weber's contention be correct that Francis Bacon was the son of Queen Elizabeth, the plays stand out in a new light, more brilliant than ever. They become at once intelligible as never before. They are the history, biography and sufferings of the greatest man the world has ever known, living under circumstances the most strange. That he erred and had human frailties makes him no less great. For he is at the same time the man who has bestowed more benefit upon his kind, and has done more to depict and thereby reform life than any other. It was the task he set himself at Cambridge when young; and he was true to himself to the bitter end; and in spite of every temptation. He was great even in his errors, even in the reckless liberality that drove him into debt. He admits it all. He records it all—and how grandly—in his plays, as no man ever did before or is likely to do again. Hamlet! Henry VIII. ! and Timon of

Athens! What are they but the history of the sufferings and agony; ambition and fall; reckless generosity; debt and fictitious death; of him who by right of birth was Francis Tudor and heir to the British throne. It is a foreigner, the founder of the Austrian "Bacon-Shakespeare Society," who is now putting this so forcibly before the world. It was among foreigners, he affirms, that Bacon died. It was to foreigners that he himself bequeathed his works in the first instance, and to his countrymen only when some time shall have passed.

(II.) Weber, for investigation's sake, divides Bacon's life into three periods—that preceding his active official career (up to 1605). His official career (1605 to 1621) the period from his "fall" in 1621, till his death. He shows that he produced very little during his official career, which began shortly after the pseudonym of Shakespeare had been adopted. As is well known, Bacon as a young man was anxious to avoid being regarded as a dreamer or poet. This was Cecil's pretext for excluding him from office, and Cecil probably knew, quite as well as the Queen, who Bacon was by birth. Shakespeare, therefore, was adopted as a scarecrow, a dummy, a decoy to put the nose of the man, or men in power, off the scent, and he was packed off to Stratford to hide his woeful ignorance. The plays nearly all appeared before or after Bacon's official career. During it he was fully occupied straining every nerve to fit himself for, and distinguish himself in, and "active" life, for which he confessed himself less fitted than for a "contemplative" life. The lack of signed original works produced during this official period (1605 to 1621) is itself evidence, or an indication, of Bacon's authorship of the plays. For this official career was hardly over, when not only the history of Henry VII. with its concealed verses, appeared, but in 1623 appeared the *De Augmentis*, containing the cipher and also the first Folio of the famous plays. Further in 1603 Bacon had written the famous letter to Davies asking him to beseech the King "to be kind to concealed poets."

Bacon's anonymous and pseudonymous works therefore constitute the biography of Francis Tudor. He is Gascoigne, Lyly or Lilly, Spenser, Shakespeare, Marlowe, Greene, Cervantes, and others all rolled into one harmonious whole, their works all emanating in spirit and suggestion from his all-powerful pen. This is the solution of the riddle, this the key to the most colossal literary fraud ever perpetrated, to conceal

the life and sufferings of the greatest man that ever lived, to hide his identity from that very humanity whose life he sought to improve and embellish. This is what he holds up the mirror for us to see—his life. As might be expected his precocity is pronounced. He is a prodigy of prodigies. Beside him J. S. Mill studying Greek at the age of three is a pigmy. He can speak five languages. His versatility is superlative. At the age of eight he writes the "Visions of Bellay" and "Theatre of Worldlings" (Spenser). At twelve the "Glass of Government" (Gascoigne). At fifteen he initiates a new system of Philosophy. At sixteen he witnesses the festivities prepared by the Earl of Leicester for Queen Elizabeth (his parents) at Kenilworth, and describes them in "Laneham's Letter" and in "Princely Pleasures," and Oberon emerges later in the "Midsummer Night's Dream." It is at this age that he is assumed by Weber to have discovered his parentage, and is packed off to France, where he falls in love with Margaret, the beautiful Queen of Navarre, who is Juliet and Rosalinde. Sir Nicolas Bacon dies, and leaves to him, alone of his "sons," no living. He returns to England in 1579. "Argenis" (Barclay) and "The Shepherd's Calendar" (Spenser) appear. In 1586¹ the French Academy is founded to elaborate the French language. Bacon resolves to do the same for England. Anthony Bacon returns from Navarre in 1594 and "Love's Labour Lost" appears, evincing the author's love of study. "Winter's Tale" is the history of his grandparents, Henry VIII. (Leontes) and Hermione (Anne Boleyn), Perdita and Florizel being Elizabeth and Leicester. "Measure for Measure" and the "Merchant of Venice" testify to his legal abilities, and so on.

Pseudonyms being once admitted, the historical plays form a complete history of Francis's Tudor and Plantagenet ancestors. He is still in his first period. He is the Chancellor of Parnassus. He is associated in a literary areopagus with Sir Philip Sidney, Pembroke Dyer and others. He has an industrious scrivenry at Twickenham. All the talents of the day secretly obey his nod. Henry III. appears as the "Friar Bacon and Friar Bungay" of Greene. Peele is made responsible for Edward I., Marlow for Edward II. and Edward III. appears anonymously. The rest of the

¹ The French Academie de la Poesie et de la Musique was founded in 1570 by Charles IX.

series is foisted on Shakespeare, except that Bacon's own history of Henry VII. later fills the gap between the plays of Richard III. and Henry VIII. This, however, is not till after Bacon's official career is over: *Cymbeline*, *The Tempest*, *Pericles*, *Henry VIII.* and *Timon of Athens*, all highly biographical plays, especially the last, belong to this third period. Meanwhile, however, Queen Elizabeth has died, and during the last few days of her life is, to all appearances, mad. Then it is that those sad tragedies appear in which madness plays so prominent a part. It was a life tragedy indeed that we see in *Hamlet*, *Macbeth* and *Lear*. Ophelia is Bacon's muse, driven mad under the awful impression made on him by family events which he has had to witness, and been helpless to remedy, the fatal poisoning of his criminally minded father, the Earl of Leicester; the execution of his brother, the Earl of Essex, and the mad death of his mother, the Queen. What heart-rending events parallel to these can the Stratfordians produce, as having affected the mind and experience of the scarecrow, William Shakespeare, a country clown, the true "William" of "As You Like It." Such a theory, however improbable, at least explains the plays, as nothing in the Stratfordian's life does.

III. The picture that Herr Weber presents to our view is powerfully painted from an æsthetic point of view. The technique is good, though patchy, and it is rich in detail. The setting is new, but it is painted upon an old canvas and the materials and models from which it is composed are old. It is founded upon old stories so far as this country is concerned, and the amount of new material is insignificant. Though there is much that is new in the point of view, there is still no conclusive evidence, and this point of view will be distasteful to many until more positive proof is forthcoming. Even if Queen Elizabeth, in her infatuation for the Earl of Leicester, did momentarily contemplate restoring the Roman Catholic religion, provided the Pope and Spain would support her marriage with Leicester, she was too wise to do so, or perhaps too loyal and true to her countrymen; for she leaned on Burleigh for support whilst she toyed and fooled with Leicester. Womanly instinct made her feel the strength of the former, and in politics we learn that the great Minister could do more with her in an hour than Leicester could accomplish in years. Thus, whatever her secret was, she kept it to herself, and except perhaps by cipher we have nothing substantial yet to show that she was

married to Leicester. Moreover, even if Francis Bacon knew or suspected his origin and birth, nothing transpired during his life to show that he was her son—nothing, that is, which has so far come to light unless anonymously. The modern world therefore has been unwilling for the most part to accept the well-known reports quoted by Herr Weber as fact. They are admitted only as giving expression to the gossip which the undoubted and historic intimacy of Leicester and Elizabeth gave rise to. The two had known one another from youth. Elizabeth's tendency to carry flirtation very far began historically when she was very young. She kept many strings to her bow for years without committing herself. Did she abandon herself to Leicester? We still ask for proof. Herr Weber seems to admit the difficulty, and concedes that his case may yet take years to establish. His stronger point is rather that there is artistic *prima facie* evidence for the case he advocates. The gossip, together with what Bacon seems to have written under many pseudonyms, suggests, at once and without doubt, a solution which brings all the literature of that period into harmony and solves the mystery which surrounds it; for it was an age full of mystery.

As regards facts, he seems to give greater weight to the despatches of the Spanish Ambassador than is warranted. Thus he says, "the history of the secret marriage of the Queen with Leicester is clearly to be traced from (geht deutlichst hervor aus) the despatches of the Spanish Ambassador," in Simancas Castle, at Valladolid, and from documents at Hatfield; and he asserts as a fact that after the second marriage at Pembroke House, spoken of by de Quadra, "the Queen allotted to Leicester, who had previously lived on the ground floor below her, the room next to her own bedroom, and lived with him as man and wife according to the universal intelligence (Berichten) of all Europe." What authority de Quadra and others had for the statements they made is, however, not known, though de Quadra himself was, he states, a witness to the indelicate intimacy of the pair on a certain river expedition.

It is therefore on the ground of æsthetic unity that Weber's theory appeals most strongly. "In charge of the company of the children of the Royal Chapel, Bacon learnt all details of the actor's art and of theatre effects. These he practised at court, observing their working on his parents in a manner which he brings to a catastrophic climax in Hamlet." Weber asks the reader to see in Bacon the begotten and unrecognised

son of Queen Elizabeth and Leicester living thus in and about the court ; and to read the famous plays and other literature of that period from this point of view. The mere conception confers at once a strange and wonderful artistic unity upon his works as a whole. It makes them pregnant with meaning, in a manner which nothing else can, and clothes them with a grandeur unparalleled in literature. Ciphers, emblems, vignettes, merely confirm the deductive argument. The works thus viewed fulfil the sublime and purposeful aim of a man who, amid every obstacle and the most tragic environment, set out to do wonders which he is seen to achieve. He cannot and does not seek at every step to give hints and indications of his identity. This would defeat his very object which is to remain hid from his countrymen for some time to come. And the manner in which he has so successfully achieved his end is nothing short of miraculous. For, when the eyes are really opened, the light thrown on the design of the works, by the evidence on them of inherent unity of purpose, seems all sufficing to convince. To the artistic mind little else is needed ; and there are in addition many indications of their true authorship even in detail.

Thus taken as a whole Bacon's prose works show the means and methods by which he would direct man towards the improvement of science and life and the control of the forces of nature. In the plays we have life as he saw it, the history of his ancestors, and the story of his life and sufferings, all held up for man to see. By showing what life might be made and by comparing it with what it is, he fervently hopes to make it more worth having, as he never ceases to say. That there may eventually be no mistake, moreover, as to the authorship of pseudonymous work, each has, contained in its detail, one or more clues by which his handiwork can be traced by the searcher. Hamlet indeed, under such an assumption as now made, needs no amplification. Bacon tells us in the play that " I lack advancement," but he is here too clearly himself contemplating the terrible actions attributed to his father Leicester, for his person to need further elucidation. In Henry VIII. Bacon is, of course Wolsey ; and accordingly a commission of *four* State officers is made to relieve him of the seal in place of the *two* officers, who alone were historically sent to relieve Wolsey. Moreover the Lord Treasurer and Lord Chamberlain actually did form two of the four actually sent in Bacon's case, but these two were absent in Wolsey's case when the Earl Marshal and High Steward

(the dukes of Norfolk and Suffolk) alone were sent. Both Francis and Anthony Bacon frequented the Court of Navarre and, as discovered by Mrs. Bunten, on his return Anthony Bacon's passports, which may be seen in the British Museum, were signed by Biron, Mayenne, and Boyresse, three of the principal characters in "Love's Labour Lost." Timon of Athens is Bacon's self as clear as crystal. We can fancy we see him, as actually occurred, quaffing a silver goblet to the King's health and handing it to the King's messenger as a gift, with the well-known exuberance of his generosity. Timon's debts are calculated at £25,000, or as nearly as possible what Bacon owed at this fall. Flavius is Bacon's faithful secretary, Thomas Meautys, who after his fall wrote to him, "My heart says, or rather swears, for me; namely, that what addition soever (by God's good providence) come at any time to my life a fortune, it is in my account, but to enable me the more to serve your lordship in both, at whose feet I shall ever humbly lay down all that I have or own never to rise from thence other than—your Lordship's in all duty and reverent affection. T. Meautys (Sept. 15, 1622)." Timon is not shown to die in the play. His body is not found, but a grave is found with an inscription, even as, at a later period, Thomas Meautys wrote the famous inscription to Bacon's monument. Following in this way the method of our author (Weber) we may convince ourselves by going all through the plays, each of which has a bearing on Bacon's life easily recognised, and has besides its own specific clue to his handiwork. "Measure for Measure" and the "Merchant of Venice" particularly betray the finger of the skilled lawyer whom learning and experience alone could enlighten, never the unsophisticated genius of the most brilliant country school bumpkin, or Shakespere, not even a Robert Burns! So, too, Queen Elizabeth's many foreign flirtations are humorously represented by Titiana's infatuation for a man with an ass's head. What a touch of Don Quixote! In "Julius Cæsar," Essex is Cæsar, Bacon is Brutus, etc., etc. The character of Cassius is an illustration of the essay on Envy.

To show life as it is, and to rebuild it as it never was before, by making mankind master of all knowledge on the one hand, and on the other by holding up to him his own character and bitter experience as in a looking-glass, by proceeding inductively from the particulars to the general, to expound the true relation between exact science and the highest art

in the life of man, both so important to invention and progress, this was Bacon's great two-fold aim. This, as Weber shows, is the true interpretation of the Magna Instauration and the Folio of 1623 viewed together as one great whole. What greater aim did man ever set himself, or so closely attain.

The view that Herr Weber takes of the manner in which the Shakespearian Legend gradually gained credence will be found particularly interesting. He maintains that during Bacon's lifetime there was no question of Shakespeare at all. Bacon was the centre of a powerful and extensive literary league, not confined to England, but extending to France and Holland, not to say Spain and Italy. He was the Chancellor of Parnassus, looked up to and adored by the whole literary world of that period, and was openly celebrated as such after his death, in the Manes Verulamiani, to conceal which every possible step was taken. But his emblems, vignettes, pen-names, etc., were widely known to the initiated, and in the original editions are invariably to be found at the head of the works, put upon paper for him, by men who in most cases were merely his scribes, employed by him to set together, and copy out his notes. Works often published anonymously at first, appeared collected under some pen-name later. Thus the Shepherd's Calendar of "*Immerito*" appears later under "Spenser's" works. And the Fairy Queen appears under the famous emblem with the light and dark "A" at its head. Similarly all the famous plays of the 1623 and also of the 1632 folios have indications of Bacon's authorship all pretty plainly recognisable "by the initiated" of his day.

IV. "But if Francis Bacon was Francis Tudor, the political and dynastic interests of England's rulers would demand the obliteration of all signs of his origin as the last Tudor olive branch. It thus became necessary to Royalty to create a false scent, and to convert the Shakespeare scarecrow into the ghost of the real poet. Everything possible was therefore done to effect both ends, by means of all the resources of the dynasty, through Church and State officials, and all English Society, for some 250 years, during which endless forgeries took place, to treat fully of which would take a whole volume."

"I must therefore confine myself to the more important," adds Weber, and proceeds to describe the falsification of the monument on the Stratford's grave, which "Bacon had had put up (in about 1623), in a humorous spirit, in Stratford

Church." All other Stratford relics, portraits, death marks, etc., are fakes, making Stratford the greatest monument of fraud in the world. Following the falsification of his monument, portraits, house, and other historical memorials, came the falsification of the edition of the works attributed to Shakespeare and others, but really Bacon's, the original editions of 1623 and 1632 being laden with indications of Bacon as the true author, by which all the initiated would know him. "Here the restoration of the Stuarts in 1660 is the evident turning point. The Folio edition of 1664 no longer contains the speaking book-prints, vignettes initials, etc. Their place is taken by quite other drawings all of which aim at putting the uneducated actor in the place of Bacon. All the old illustrative indications are swept away. Henceforth the source and origin of the dramas is lost as in a fog!" Nevertheless the falsification goes on. The deliberate alteration of the text makes further strides in the 1709 edition of Rowe. This is the first real attempt to foist the authorship of the plays on Shakespeare, and we get for the first time a miserable so-called life of the Stratford straw-man. Pope, in his 1725 edition, further misrepresents the picture of the Stratford bust; continues the biographer of Shakespeare, and even alters the plays altogether, "introducing a completely false version of the text." He went so far, in fact, as to invite opposition, especially from Theobald, and his edition had to take a back seat. Nevertheless, all signs and memories of Bacon's authorship having been wiped out the efforts of future editors were now concentrated on making the text agree with the supposed life of Shakespeare. "An endless tale of commentaries and so-called improvements followed, many of the most ridiculous kind." Absurd efforts to produce specimens of Shakespeare's hand-writing, etc., were made, including John Jordan's discoveries, and those of Ireland, and culminating in the frauds and wanton misreadings of Payne-Collier, "the greatest sinner of all," whom Weber fully exposes. "Even the Stratfordians had to admit the fraud, though the believers in the Stratfordian continued to extend even to Germany."

Official Germany partly through ignorance, and partly under the influence of powerful English suggestion, recklessly accepted these forgeries, not being in a position to refute them, or to get at the real truth. "There, too, the poet Shakespeare came to be represented as a half-educated comedian of academic power, inspired with supernatural

wisdom, learning, philosophy and insight; and was so celebrated by Professor Morsbach at the Tübingen festival. The pamphlet which ensued is indeed an excellent example of the way in which it is sought to endow the illiterate 'Shaxpere' with the gift of colossal academic genius. Unfortunately this instance does not stand alone, and we have to listen to similar effusions at every Shakespeare lecture. The press alone might effect a change by exposing these despoilers of Shakespeare, and warning the public against the defamers who are seeking to set up the bust of a butcher boy upon the pedestal of a statue of Quirinus. . . . The Bacon theory will not be upset by such brochures as that of Smith entitled 'Shakespeare's Dramas and His Calling as an Actor. The mighty aim of the great archer Bacon of Verulam is no more to be turned aside by such, than was that of William Tell. He takes no notice. He hardly observes them." All editions both of Bacon's acknowledged and of his pseudonymous works tell the same story of concealment and the suppression of all original signs and symbols of recognition; Speddings publications containing an endless list of such sins of omission, so that it may well be said that the forgeries which surround the greatest of all masterpieces constitute a literary fraud the like of which the world has never seen before, nor is likely to see again." Nevertheless, the high purpose of the great man, whose works have thus become shrouded in mystery, shines through all attempts to hide away their real author, defying concealment.

What a picture of life as he saw it Bacon according to Weber paints for us to see! What a terrible revelation of murder, intrigue, deception and treachery! Was this the outcome of Tudor tyranny? Was it to reform these appalling conditions of life, due to his own ancestors, that he formed and controlled a great secret Literary Society? How brilliantly he makes the jewels he so greatly admired shine out amid the general dross that surrounds them—the wisdom, mercy, justice, love of knowledge and truth, the vanity of human ambition!!

If the assumption made further that he was Queen Elizabeth's son be true indeed, and the belief that he was grows as examination proceeds—what temptations must have been his in youth. Yet, having bent his powerful bow in early youth, he took his unerring aim, and never allowed himself to be turned aside from his higher purpose, even when at his fall he was betrayed by the Judas, his kinsman the King.

True to himself and to that great purpose of his, and regardless of earthly punishment, he plodded on "content to live unknown and die unfound."¹ Born as he himself realised with intellectual powers unsurpassed, he schooled himself in early youth to aspire, in its very best sense, to the highest human ambition, the improvement of life in the interests of mankind. Suddenly, before reaching manhood, he discovers that he is, by birth, heir to the highest earthly position—a Crown. He is Cæsar. For a moment temptation allures him, a great passion makes him hope to be a King that he might marry a Queen. He is Romeo, the beautiful Margaret of Navarre is Juliet. But circumstances call on him to thrust aside this temptation to aspire to earthly power. Thus Bacon remained true to the higher divine calling. He failed indeed to persuade his brother Essex to do the same. He had to witness behind the scenes the tragic death by poison of his heartless father; the lewdness and the political flirtations and feigned coyness, the hypocrisy, as well as eventually the mad and remorseful death of his Queen mother, the *virgin mother* who held his life in her hand. He suffered, in short, as he tells us in Hamlet, the most terrible mental agony that could be devised for a sensitive man. He fell and was degraded in the eyes of his countrymen. Yet through it all he pursued the even tenor of his youthful way. He could hope for no earthly reward, and like Timon he died sorrowfully hidden away in obscurity. It is a tragic and terrible fate, which Weber and an increasing number of expert researchers are believing will be effectually revealed some day. It makes the famous plays themselves even less wonderful than the very life of the man who penned them. What a life! What faith! What a purpose! Will the man himself some day shine forth recognised in his true light?

* * * *

In Part III of this interesting book the author confronts his opponents more especially with regard to the Manes Verulamiani and Jonson's Discoveries, etc., and shows how the essays give the motive of the plays—Hamlet is "Revenge," "The Merchant of Venice" is "Usury," and so on; and the Appendices A.B.C.D. are further answers to attacks which Herr Weber dealt with in a highly vivacious and withering

¹ A favourite principle of the "mystic" churchmen, such as Thomas a Kempis, and "the brothers of the common life."

manner. Direct evidence in proof of Weber's theory is, however, still wanting. Even if Elizabeth had a son or sons, was Bacon that son? Many will still insist that Bacon, living at court behind the scenes, might have witnesses or suspected what was going on and have exercised his great talents thereon without being her son. Unfortunately Weber does not give many references, and seems to have gleaned a good deal from the cipher-story and other speculators. Nevertheless his view is striking, as coming from a foreigner of an enemy country, whom ordinarily, one would hardly expect to hear maintaining an Englishman to be "the greatest poet of all times and peoples." He passes all details of the circumstantial evidence through the press and criticism of an enlightened and vigorous mind, and makes his points with great force and at times eloquence and enthusiasm. His analysis of the historical plays is suggestive and satisfying.

Particularly interesting is his interpretation of "The Tempest," which will form a fitting conclusion. He says, "As Goethe's Faust is a divine comedy, founded upon man's strivings and strayings in the sense of Dante and the middle ages: so Prospero, the hero of 'The Tempest,' is the Faust of to-day, as Bacon conceived him three hundred years ago. Yet so little is this grand conception of Faust, this great drama on the progress and culture of mankind, understood that it is generally looked upon as merely an innocent fairy tale, full of ghosts and goblins, meant to entertain the spectator pleasantly for a while. Surely it is time that our eyes were opened, and that our antiquated ideas about the Stratford 'Shakspeare' were swept away. As Dulac's masterly picture paints them, Prospero and Miranda, standing on the sea-shore of the island of Truth, represent Experimental Science and modern Ethics, and they are seen looking seaward, and watching the ship containing the royal party lashed by the ocean waves. They are witnessing the great 'Tempest' of Spiritual and material Reformation, as Bacon conceived it in his *Instauratio Magna*, *i.e.*, the refounding of Science and Ethics on experience."¹

Thus is belief in Francis Bacon as the real author of the plays of "Shakespeare" taking root in Europe, and the

¹ NOTE.—See also the essay on Truth, with its quotation from Lucretius which occurs, also in the Advancement of Learning.

great mystery of this sixteenth century inviting attention there. Many will as yet still prefer to believe that Queen Elizabeth was incapable of bearing children. It has not yet been proved that she did. We know indeed that she was vain, licentious-minded, unscrupulous, cruel and tyrannical. If he were her son, why did not Francis Bacon inherit these characteristics ?

The answer is clear, F. Bacon was not brought up in the environment of a Prince. He knew nothing of his real *crigiu* until he had passed seventeen years. His great aims, his lofty ideals, were then formed. The Tudor's ability he might well have in abundance. He might have all their inborn strong characteristics. But he had none of their *acquired* characteristics, reared as he was under the tender hands of Lady Anne Bacon. So he remained true to himself and his own youthful ideals.

What a study for the student of heredity is here ? How cleverly Bacon himself has compared the part played in forming character by the "dear goddess Nature" and by "the Tyrant and Monster Custom" respectively ; alike in Hamlet and Lear, and in the Essays of "Nature in Men" and "Custom and Education."

S. A. E. HICKSON, Brig.-General (ret.).

"Sir Francis Bacon." By Parker Woodward. (London : Grafton & Co., Coptic House, 1920.)

Mr. Parker Woodward has written a life of Sir Francis Bacon that is of much value to all Baconians. He clearly and definitely accepts the truth of the cipher story of Bacon's life, as revealed in the deciphering of the bi-literal cipher. The book is valuable in that it gives in chronological form the writings that Bacon put forth under various "masks," and enables one thus to see in a condensation the mass of work that is due to him. There is no attempt to *prove* the truth of the statement made as to Bacon's authorship—to do this would tax the capacity of many volumes ; but the cipher story is frankly accepted, and the results of this acceptance set down. But this of itself is of much use to convinced Baconians ; for it gives them at hand facts for reference or remembrance. For those who are *not* convinced the book is outside their cognizance, and for them to reach conviction a mass of literature has to be studied. Some of Mr. Woodward's points are established by the cipher counting of letters or words—a system well understood by advanced students of Bacon ; but this again is "caviare to the general," and of little import

to the uninitiated, who would require long and patient study of recondite works to bring themselves to the point of acceptance.

It will thus be seen that this book has its limitations. It cannot be said to be controversial—the controversy must be outside the book; upon the statements therein set down as facts, which run counter to general belief. The book itself enters into no controversy, but confines itself in the main to categorical statements. It is, however, this categorical form that is of use and value to the Baconian. The proof—if he desires it—he knows he can find elsewhere

GRANVILLE C. CUNNINGHAM.

“Shakespeare’s Handwriting.” By Sir George Greenwood.
2s. net.

Mr. John Lane has just published Sir George Greenwood’s summing - up of the evidence of Shakespeare’s handwriting supplied by the so-called “signatures” (amounting to five)—the only examples of his penmanship which have been left us. In this book he mercilessly exposes the nonsense that the expert “paleographers” and “graphonomists” have written upon the subject of these famous scrawls. As the opinions and conclusions of these learned gentlemen are widely different, Sir George asks, “What can the poor ordinary mortal do?”

It is certainly made clear in this little book that Shakespeare’s signatures to the Blackfriars conveyance and the mortgage-deed were actually written on the same day. Yet there is a great difference between them, as even Sir E. Maunde Thompson is obliged to admit. Is it possible that the great dramatist who admired “the sweet Roman hand” can have written his name, or rather something resembling it, with such clear proof of helplessness in using a pen?

The signatures look very much as if the hand had been guided by somebody else in making them. Shakespeare must have written with great facility to keep pace with the instantaneous wit and genius of his most fertile mind. No labouring hand ever penned graceful and spontaneous verse.

“Shakespeare and the Earl of Oxford.” By J. Thomas Looney. Cecil Palmer. 2rs. net.

“Shakespeare Identified” is the proud title of a recent publication in which it is sought to demonstrate that the real Shakespeare was Edward de Vere, Earl of Oxford (1550-1604).

Mr. Looney deserves our thanks for bringing into prominence

the personality of this courtier-poet and the charming lyrics associated with his name. He was reckoned highly by Webbe who, in his "Discourse of Poetrie" (1586), commends him "for the rare devices of Poetry" as among "the most excellent of the noblemen at Court." The unknown author of "The Arte of English Poetry" (1589) puts his name first among the "courtly makers." Then Meres, in 1598, mentions him first when he comes to those who are "best for comedy."

Carried away by his enthusiasm, Mr. Looney makes a very reckless assertion when he says (p. 142):—

"We have in these words a contemporary opinion that he was the *best* of the poets."

Meres would not have dared to have put the name of the Earl of Oxford in any other place than the first, seeing that the other poets he names were all inferior in rank. It is also quite clear that whatever comedies Meres knew to have been written by Oxford, he did not identify them with any of those known as "Shakespeare's," for Meres had just mentioned the titles of twelve plays in support of his contention that Shakespeare "is the most excellent in both kinds for the stage." Then why, since he makes no attempt to conceal the Earl's name as a maker of comedies, should he have mentioned the name of Shakespeare at all? Meres was not thinking of any Shakespeare plays when he included the Earl as among "the best for comedy."

There was a company of children, known as Earl Oxford's, who are recorded to have performed a play called "The History of Agamemnon and Ulisses" before the Queen at Greenwich in 1584. The play is lost, but Mr. Looney does not hesitate to proclaim that it was written by Oxford, and would have us accept it as the early draft of "Troilus and Cressida." The Stratfordians are not alone in relying upon their imaginations for their facts. If the Earl wrote "Histories," then Meres would have recorded it; but it was for comedy alone that he was known.

The parallels between certain verses known to have been written by De Vere and certain lines in the Plays appear to Mr. Looney to be highly significant. On examination, however, the examples do not argue more than this—that both writers employed certain "Ornaments" or "Figures" of speech which are named and explained in "The Arte of English Poesie." Indeed, the extracts from Shakespeare, quoted by Mr. Looney, are actually exemplified by Mr. Rushton in "Shakespeare and 'The Arte of English Poesie.'"

Mr. Looney finds many identities of character and experience in De Vere and the author of the plays. But Baconians can claim that there is no knowledge displayed, nor anything that can safely be called a personal revelation in "Shakespeare," that cannot be accounted for in the life and works of Francis Bacon. Moreover, Bacon had a definite purpose in view when he prepared the dramas. The Folio supplies in every detail the "missing" Fourth Part of the "Great Instauration," which was not to appear in the usual form of a philosophic work. This section of his scheme was to form a treatise of the working of the Mind and the Passions, and it was to be set forth:—

"By actual types and models, by which the entire process of the mind, and the whole fabric and order of invention, in certain subjects, and those various and remarkable, should be set as it were before the eyes."—*Distributio Operis.*

What purpose De Vere could have had in writing the plays is not suggested by Mr. Looney. Few of the poet's masterpieces can be considered good acting plays in the form in which they are printed, and least of all for children. Who can imagine a "squeaking" child "boying" the greatness of Lear, Hotspur or Coriolanus? That the author of the plays was not favourably disposed towards the children-players is revealed in the familiar scene in "Hamlet" (II.-2). Mr. Looney argues in another place that Hamlet is Oxford; yet how can that be when Hamlet's players are *men*, and much pitied by the prince, because they are forced to travel owing to these children being the fashion of the moment?

Among other facts telling against this theory are the dates of Oxford's birth and death. He was born in 1550, and was forty-three when "Venus and Adonis" was published. Certainly the poem is far too perfect to be any man's first-born, but the choice of subject, its treatment, and the freshness of the poet's "invention" stamps the work as that of a much younger man. Since De Vere was not a "concealed poet" and had already put his name to verses, there is no reason why its publication should have been stayed, had he been the parent of this masterpiece. It is significant that Whitgift, Archbishop of Canterbury, who had been Bacon's tutor at Trinity, should have given special authority for a poem on such a subject to be printed. Moreover, all the plays mentioned by Meres in 1598 betray the hand of a youthful genius. After the death of Oxford, in 1604, there is no trace of any falling off in the

output of plays. Mr. Looney is alive to the necessity of smoothing over this obstacle, and the plays which must have been written after the Earl's death he assumes to have been left in rough draft and completed by other pens. But the plays of this period, *Lear*, *Coriolanus*, *Othello*, *Antony and Cleopatra*, etc., are no more under suspicion of being the work of one master-mind and the assistance of other "good pens" than are some of the earlier plays. Edwin Reed, in "*Francis Bacon our Shake-speare*" (pp. 103-119) shows the great extent to which some dozen plays were revised and enlarged in the years leading up to the printing of the Folio in 1623. In every case the additions are made to Quartos printed after Oxford's death and, in some cases, to additions printed after the death of Shakespeare. Several of the alterations are made for no other apparent reason than because various opinions which were at one time held by Bacon were found to be incorrect, and were being subjected to similar revisions in his philosophical works.

The best part of Mr. Looney's book is his statement of the main anti-Stratfordian arguments. In this department he acknowledges his indebtedness to Sir George Greenwood's work. His studies of the Baconian case do not, however, appear to have been carried beyond the writings of the earlier investigators, such as Donnelly, Judge Webb and Lord Penzance. Had he extended his knowledge of the subject to the results of newly-unearthed data, there would have been no mention of Edward de Vere in connection with the Shakespeare Problem.—R. L. E.

NOTICES.

THE BILITERAL CIPHER.

There have been many discussions recently regarding the biliteral cipher, and much difference of opinion exists as to the accuracy of the alleged deciphering. Some accept in its entirety what is known as the cipher story; some are of opinion that there is no foundation in fact for the allegations it contains, while others are undecided and are seeking further light on the subject. In order to provide ground on which a sound judgment may be formed, it is proposed to publish in *BACONIANA* a *facsimile* reproduction of a page of some work believed to contain the cipher, with a mark to distinguish the letters of the *a* from those of the *b* alphabet. Readers who have had any personal experience in reading the cipher are requested to communicate the result to the undersigned for the information of the Editors.

E. FRANCIS UDNY,

Hon. Secretary and Treasurer.

8, Colville Gardens, London, W.11.

The Warwickshire Bacon Society, of which Mr. Horace Nickson is president, and Mr. W. A. Dalley hon. secretary, is making good progress, and doing excellent work. An audience of about 250 listened with keen interest to a lecture by Mr. Smedley, which was delivered at the Chamber of Commerce, on October 21st. The lecturer, after giving an account of the boyhood of Francis Bacon, traced his career in France, when between 16 and 19 years of age. There, as an "Admirable Crichton," he may well have challenged the doctors at the University. Emendations in his

handwriting in the 1580 edition of Montaigne's essays are suggestive of collaboration in that work. The matchless poetic diction of some parts of the authorised version of the Bible seem also to bear the impress of Bacon's marvellous genius. King James originated and closely supervised the work of producing that monument of the English language, and it is highly improbable that he would have allowed it to go to press without passing through the hands of the great master who beyond all others framed our speech. In every way Mr. Smedley's lecture was a great success and left a deep impression.

FRANCIS BACON BIRTHDAY COMMEMORATIONS.

The 360th anniversary of Francis Bacon's birthday was commemorated by a luncheon at Jules' Restaurant, Jermyn Street, Piccadilly, on January 22nd, at 1.30 p.m. The president, Sir John Cockburn, was at the head of the table, and an excellent menu was provided. Following the customary toast to "The King," the toast to the memory of Francis Bacon was proposed in rich and glowing terms by the president, whose eloquence was punctuated by applause at intervals in no uncertain manner. Mr. Granville C. Cuninghame responded in an admirable and interesting review of Bacon's life, causing no little amusement by an incidental reference to a charge of four pence, in the register of St. Martin's-in-the-Fields, by two servants for attendance at Francis Bacon's christening! Miss Marion Coleman, a rising contralto vocalist, next rendered in fine form Mr. Henry Seymour's musical setting to a two-stanza song ascribed to Bacon, "To Marguerite," (the first stanza of which appears, curiously, in the fourth act of "Measure for Measure") the

rendering being much appreciated. A toast was given to "The Society," and vigorously spoken to by Mr. Horace Nickson (president of the Birmingham Bacon Society), who pointed out the rapid progress of the movement in Birmingham, and urged greater organising activity in London. A toast was also proposed to "The Guild of Francis St. Alban" (our London sister society), by Mr. E. Francis Udny (hon. secretary), who spoke gracefully of the wonderful activity of the ladies' movement, the publishing of a separate magazine, and of the whole-hearted zeal of its hon. secretary, Miss Alicia Leith; after which this lady cordially responded with much earnestness of feeling, and paid a warm tribute to the memory of the immortal poet, and to help rendered to the Guild by Lady Durning Lawrence, widow of Sir Edwin D. Lawrence, late President of the Bacon Society. Miss Ramsden next gave a most interesting recital of Elizabethan melodies on the piano, which elicited great applause; one of the airs was known to have been frequently played by Queen Elizabeth herself on the spinet. Lady Durning-Lawrence followed, proposing a toast, "To the Visitors," in a speech full of sympathy and welcome to all who felt an interest in the all-embracing and all-absorbing problem of literature which a study of Bacon engendered. Mr. T. Curzon (a visitor) responded with an amusing recital of his attempts to snatch a single hour out of a working-day of 16 hours in order to study the profound and important problem of the authorship of Elizabethan literature, but hoped to be able to do so in the future on account of its literary and historic importance, of which he was already fully conscious. Miss Coleman rendered an encore song, and was enthusiastically applauded. After which Mr. Henry Seymour proposed a toast "To the Artistes," in a few witty and felicitous

observations, which concluded the enjoyable proceedings.

Mr. Horace Nickson graciously presented everyone present with a large lithographic reproduction of the title-page of the 1623 folio, containing Mr. Nickson's description of his discovery that the "front and back" coat-sleeves of the mask portrait read "Fr. Bacon, Kt.," anagrammatically. Copies of this most interesting sheet can be obtained for 2s. each, from Mr. H. Nickson, 34, Cannon Street, Birmingham.

Mr. and Mrs. W. T. Smedley entertained a company of nearly 100 guests at dinner in the evening, at the Lyceum Club, Piccadilly, in honour of Francis Bacon's birthday. Among those present were Sir George and Lady Scott, Sir George and Lady Greenwood, Sir F. and Lady Clark, Sir John Cockburn, Mr. Clement Shorter, Professor and Mrs. MacLean, Dr. Cato Worsfall, M.P., and Mrs. Worsfall, Mr. G. Reeve Smith, Dr. Yorke Trotter, Mr. H. and Mrs. Harold Bayley, Mr. George Gregory, Mr. Crouch Batchelor, Mrs. A. Chambers Bunten, Mr. Horace and Mrs. Nickson. Proposing "The Memory of Francis Bacon," Mr. Smedley said that he had collected hundreds of books with Bacon's annotations in the margins, his collection including manuscripts of Bacon's boyhood, in which he set out a list of his sins; amongst those books there were at least 100 which had been annotated by Bacon, doubtless before he was 12 years old. That Bacon had been brought up in the Latin tongue was evident from the fact that all these early manuscripts were exclusively in Latin, and that nothing was in English. The assumption, which was a product of modern opinion, that the Elizabethan period had produced such a galaxy of literary stars, the like of which had never been known in the world's history,

was to be explained very easily on the supposition that one man alone, Francis Bacon, contrived almost the whole of this revival. Mr. Smedley supported this supposition by historic references and literary parallels, which showed that Bacon wrote Shakespeare, the poems of Edmund Spencer, Barclay's "Argenis," and numerous other works under other names. For a solution of this great literary problem, facilities ought to be provided, he argued, for a thorough examination of the literature of Bacon's period; the literature should be gathered into a single library, with the provision of scholarships for students to take up that examination, for Bacon's books were to be reckoned, not by scores, but by hundreds.

C. MOORE.

THE ORIGIN OF DON QUIXOTE.

Some interesting facts in reference to the origin of this masterpiece have lately been brought to light. It appears that the plot of Don Quixote was taken from a prior publication called "Entremes de Romances." The episodes in both of these books are in many cases similar, and sometimes the very words are copied. Details of this most interesting discovery are to be found in *The Times* Literary Supplement, March 3rd, 1921, under the heading of the "Birth of Don Quixote."

The article reviews an inaugural address delivered in 1920, entitled, "Un Aspecto de la Elaboración del Quijote," by Señor Menéndez Pidal, Presidente del Ateneo, Madrid. The author of the address which the article reviews erroneously attributes the "Entremes de Romances" to the pen of Cervantes. It seems therefore that in Spain, as in England at this period, we have an example of a work published in the first instance anonymously and afterwards elaborated and brought before the notice of the public under the name of an author real or assumed.

CORRESPONDENCE.

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—The following facts translated from p. 233, *Histoire de la vie et des ouvrages de Francois Bacon*, par J. B. Vauzelles, may interest you :—

Thos. Tenison, born 29th September, 1636, at Cottenham, Cambridgeshire, was the friend and condisciple of W. Rawley, only son of Dr. Rawley (Bacon's chaplain), who died a year before his father 3rd July, 1666.

John Rawley, the Executor of the latter, committed the Bacon papers (BACONIANA) to the friend of the Testator's son, and probably all those of the illustrious Chancellor which Dr. Rawley had in his possession. But Tennison, promoted to the Bishopric of Lincoln and to the Arc-Bishopric of Canterbury, had no leisure to continue the revision of the MSS. of his favourite author, and left them by Will of 15th April, 1715, to his Chaplain, Dr. Ed. Gibson, Keeper of the Bibliographies of Lambeth Palace.

I note that de Vauzelles differentiates between MSS. in use for BACONIANA and certain ones in Rawley's possession at his death. Knowing, as we Baconians do, that Rawley withheld some of Bacon's works from publication, may it not be well to make further research at Lambeth ?—Yours truly,

ALICIA AMY LEITH.

THE BI-LITERAL CYPHER.

TO THE EDITOR OF "BACONIANA."

SIR,—In the course of my investigations into the bi-literal cypher of Francis Bacon, I have come across an interesting and important fact which should be published, if it is not already known, for the benefit of other students.

I possess a copy of what is considered by antiquarian booksellers to be the only impression of the 1622, or original edition of Bacon's "Historie of the Raigne of King Henry the Seventh"; and after grappling for some time with the cypher which it contains, to harmonize it with the transcript already published by Mrs. Gallup, I began to wonder if there were more than one "original" edition issued in 1622, and so set out to see by a visit to the British Museum Library. I found one edition only entered in the catalogue for that year. That didn't look very hopeful. But I had

my own copy with me and was able to make a close comparison of the two. From all external indications, even to the commencing and concluding words in the same pages, the impressions were identical; but in applying the comparison to the italic letters of peculiar forms there was a remarkable difference in the placings, which involved a different setting, a different printing, and which, I have no doubt, reveals a different cypher communication.

I noticed, also, from this cursory examination that the title-page and epistle-dedicatory were unchanged in the two impressions, in respect of the italic forms, and that the changes are made in the body of the book. The opening words of the cypher message in both impressions are, therefore, alike.—Yours truly.

HENRY SEYMOUR.

THE MEMORIAL TO FRANCIS BACON.

TO THE EDITOR OF "BACONIANA."

SIR,—In Part 3 (The Lost Manuscripts) of Mrs. Elizabeth Gallup's "Francis Bacon's Bi-literal Cypher," there appears a photographic reproduction of the Memorial to Francis Bacon, in St. Michael's Church, St. Albans. On page 6 the authoress says: "A curious fact is developed by a study of the letters of the inscription on the pedestal. They have been re-cut upon an earlier inscription. Parts of the original letters appear in places, protruding slightly beyond the others—above, below, or at one side. A long bar over the *a* in *Verulam* (or *Verulamio*) abbreviates the word to *VERVLA*; but not entirely hidden by the great *ilda* are the letters *MIO* of the former inscription. The letters *SEV* originally stood lower than at present and were differently formed, the *V* being shaped *U* and showing very distinctly. This makes it impossible to translate the cypher message which it undoubtedly contained. It seems impossible to determine the date at which these changes were made. In 1869 the church was 'restored,' and at that time the statue was removed from its position well out in the chancel, and set in the niche it now occupies—a large crack in the pedestal showing injury in the removal."

In a quarto edition of "The Works of Francis Bacon," bearing the date 1778, there is a fine engraving, which forms the frontispiece to the third volume, of this Memorial; and it is just possible that this may furnish the text of the original inscription, if not any cypher. The inscription is, of course,

in Latin ; and I have noticed that it is in Roman type throughout, without a single italic letter. Over the niche are these lines :

Tumulus

Prænob : FRANCISCI Baronis VERVLAM, Vicecomitisq,
S. ALBAN

In Cancellō Ecclesiæ S. Mich : apud S. ALBANVM.

Underneath the niche there are two tablets, the upper containing :

FRANCISCVS BACON BARO DE VERVLAM, St. ALBANI
VIC. MES

SEV NOTIORIBVS TITVLIS
SCIENTIARVM LVMEN, FACVNDIÆ LEX
SIC SEDEBAT

The lower :

QVI POSTQVAM OMNIA NATVRALIS SAPIENTIÆ
ET CIVILIS ARCANA EVOLVISSET
NATVRÆ DECRETVM EXPLEVIT

COMPOSITA SOLVANTVR

ANº DNI M.DC XXVI.

ÆTATIS LXVI

TANTI VIRI

MEM

THOMAS MEAVTYS
SVPERSTITIS CVLTOR
DEFVNCTI ADMIRATOR
H.P.

I have looked closely into the formation of the letters for trace of bi-literal cypher, but can find none ; nor, indeed, could it be expected, inasmuch as the illustration is an engraving and not a photograph. Even supposing the original inscription to have been done in bi-formed letters, it is only reasonable to suppose that any peculiar characters would not be faithfully reproduced, and would be lost if the copyist were not an initiate. At any rate, in this engraved inscription there is no long bar over the *a* in *Verulam*, the letters SEV appear in perfect alignment with the succeeding letters, and do not appear in a lower position than their normal one. But I may call attention to the very small letters *m e s* at the right-hand top corner, the last of the three letters abutting closely to an ornamental drop in the moulding of the tablet, as though it belonged to a word containing still more letters, hidden behind a fold. May I suggest that any cypher upon this monument is possibly *anagrammatic* ?

The posture of the statue itself is very significant, being precisely that which is indicated in the opening sentence of the great *Word* cypher, which is the anagram of words, lifted from the soliloquy of Bastard in King John, Act I., Sc. 1 :—

"My dear sir,

Thus leaning on mine elbow, I begin."

Mrs. Gallup herself claims to have deciphered the announcement of this then new and later cypher in her bi-literal transcript of Bacon's "*Reign of King Henry VII.*" (1622). Dr. Orville W. Owen claims to have discovered the clues and joining key-words appertaining to this cypher independently; and whether their claims are well-founded or not, the result of their decipherings, so far given to the world, is as startling in its moral consistency as remarkable in its historical plausibility.—Yours faithfully,

HENRY SEYMOUR.

"St. Maur," 544, Caledonian Road, London, N.7.

TO THE EDITOR OF "*BACONIANA*."

SIR,—Have any of your readers come across the following enigma "ascribed" (I don't know by whom!) to Ben Jonson? And has any reader found any answer to the enigma, beyond the obvious one? I shall be very grateful to anyone who can throw any light on this singular poem. Here is the "enigma":

"My Altitude high, my Body foure square,
My foot in the Grave, my Head in the Ayre,
My Eyes in my Sides, five Tongues in my Wombe
Thirteen Heads upon my Body, four Images alone.
I can direct you where the Winde doth stay
And I turne God's Precepts thrice a day,
I am seen, where I am not
I am heard where I is not
Tell me now what I am,
And see that you miss not."

I have only seen a manuscript copy of this, and I should like to see it as it was originally printed (or graven).—Yours faithfully,

E. BLAND TUCKER.

Well Hall, Eltham, S.E.9.

Cervantes, Lagos, Dante, &c. (editions of 16th to 18th centuries), Hofrath Weber of Valérie Strasse 44, Vienna II., has a collection of 300 volumes, of which he will send a catalogue on application.